RUBBERNECK 29

Peter Hammill
Beñat Achiary
Ossatura
Leonid Soybelman
Andrew Clare
Silent Explorers

free issue

New releases from PENUMBRA MUSIC:

WHOLE OR BY THE SLICE

Eight electroacoustic compostions by Hal Rammel and Lou Mallozzi.
Penumbra CD004

RADIOPHAGY

Three radiophonic works by Lou Mallozzi.
Penumbra CD005

Order directly from:
PENUMBRA MUSIC
POB 282
Grafton, WI 53024 USA
($15 each postpaid)

http://www.execpc.com/~penumbra/

14 Years of Independent Publishing

RUBBERNECK

advertise in Britain's longest running magazine specialising in improvised and experimental musics

with affordable rates to suit the budget of the smallest of independent labels

RUBBERNECK
21 DENHAM DRIVE, BASINGSTOKE
HAMPSHIRE RG22 6LT, ENGLAND
email: rneckmag@globalnet.co.uk
http://www.users.globalnet.co.uk/~rneckmag/

POTLATCH

Derek BAILEY/Joëlle LEANDRE
No Waiting P 198

Fred VAN HOVE
Flux P 2398

Daunik LAZRO/Carlos "ZINGARO"
Hauts plateaux P 498

Michel DONEDA
Anatomie des clefs P 598

Distribution : Harmonia Mundi
www.potlatch.digiweb.fr
potlatch@worldnet.fr
BP 205 75921 Paris Cedex 19

explorations from oz **SPLIT**

***Rarely has improvised music been able to offer such a high degree of renewal. Jaques Oger**

CD3 **sonic hieroglyphs**
jim denley + the random module twins

CD4 **talk is cheap**
machine for making sense

Book/CD5 **I/T** amanda stewart

CD6 ***dissect the body** mfms

email:splitrec@ozemail.com.au
web:www.nmn.org.au/machine.htm

Distribution: Metamkine - France, Anomolous - US, EMF - US, No Mans Land - Germany, Synesthesia - Australia, These - UK, Verge - Canada.

RUBBERNECK
c/o 21 Denham Drive, Basingstoke,
Hampshire RG22 6LT, England
email: rneckmag@globalnet.co.uk
http://www.users.globalnet.co.uk/~rneckmag/

VOX

Welcome to Issue 29. Regular readers of this magazine will remember that back in **Rubberneck 24** we focused on the overlooked and undersung among the improvising community. **Rubberneck 29** has a similar feel.

But we begin by widening the net to include the work of Britain's most important songwriter, Peter Hammill. Amazing/irritating the number of people supposedly interested in innovative sounds still saying "Who?" at the mention of his name.

Another undersung singer, this time at the forefront of the post-Minton improv generation, is Beñat Achiary; steeped in Basque tradition, yet carving out the sound of a new vocal aesthetic.

Based in Brighton, Andrew Clare is prominent among a new breed of British improvisor with a background in lo-fi tape culture. "Write something about your extraordinary solo CD *Surfing In My Bed*" was what I asked Berlin-based avant-guitarist Leonid Soybelman (Ne Zhdali, Kletka Red, etc). Back came this message (or missile?) from Delphi.

And Ossatura, an important name in Italian New Music; electroacoustic improvisors with a remarkable debut recording. The Joe Harriott story takes another turn. Those long-awaited reissues have been happening; an Indo-Jazz CD, plus *Free Form* and *Abstract* from the vital free form jazz era, leaving *Movement* (don't forget this one) still to appear. Check out **Rubberneck 25** (see page 54), the only in-depth document about the great man and his quintet. Finally, **Rubberneck** is online (see top of this page). The critically acclaimed website includes articles/reviews from back issues, as well as previously unpublished work. Keep in touch!

Chris Blackford/June 1999

29

Copyright © **Rubberneck** 1999

ISSN 0952-6609

CONTENTS

Peter Hammill...4
Beñat Achiary...10
Silent Screen...16
Film Score...17
Ossatura...18
Futures Passed...23
Leonid Soybelman...25
Andrew Clare...26
Prime Cuts...30
A Fistful Of Doughnuts...55
Short Cuts...56

Editor/publisher/designed
and struggled with
Chris Blackford

Reviews Team
Chris Atton, Jim Barker
Catherine Blackford, Bruce Coates
Giuseppe Colli, John Eyles
Gus Garside, Mark Greenaway
Brian Marley, Will Montgomery
Declan O'Driscoll, Gerard F Tierney

"And that's my end, for man can wish no more,
Than so to write, as none e'er writ before."
Rochester (1647-1680)

If you find mistakes in this magazine, please remember that they are there for a purpose. We try to publish something for everyone, and some people are always looking for mistakes.

The Singer, the Voice, the Tale

Chris Blackford investigates the vocal art of **Peter Hammill,** Britain's leading experimental songwriter.

Peter Hammill (born 1948) has one of the most distinctive and expressive voices in rock music, yet he is still one of the genre's most undersung and overlooked innovators. During a prolific career which has so far spanned three decades, he has amassed a unique and idiosyncratic body of work on over 40 albums; songs which range from the epic to the intimate, the philosophical to the romantic, plus a growing number of tapework instrumentals that defy easy classification. As a composer of songs, he is Britain's most consistently adventurous; as a lyricist, he is Britain's most intelligent and sensitive by a long chalk. In the 1970s, he was best known as the vocalist/lyricist/principal composer with the experimental rock group Van der Graaf Generator, though group commitments didn't prevent him attending to solo work of a related but conceptually distinct nature.

Since the demise of Van der Graaf in 1978, Hammill's solo career has continued to flourish, and in 1991 he established his own label, Fie! Records, many of whose releases have been reviewed in previous issues of **Rubberneck**. This year Fie! issued **Typical**, his first collection of live solo performances. If the studio recordings showcase his precise art of multiple voices, where multitracked effects often suggest a disintegration of the ego (or are woven into choral polyphony) in the unfolding drama of a song, then the stripped-down, live context of **Typical** focuses on the emotional subtlety and austere intensity of Hammill's solo singing in the heat of the moment.

Perhaps I could start by asking you when your interest in singing began. I understand there was a choral tradition at Beaumont College where you were educated. Did this have an influence on you, or would there have been any particular rock singers who were an inspiration?

PH Yes, I was in choirs at school, at least until my voice broke. Generally pretty mainstream stuff. I do remember going up to sing the Hallelujah chorus at the main school as a somewhat weedy treble and being amazed by the existence of tenors and basses. This was probably the first time that the shivers up and down the neck aspect of music hit me. My recording debut was a school Xmas carols LP on which I did the descant on 'Silent Night', later reproduced, an octave lower, on the VdGG Peel session 'An Epidemic Of Father Christmasses'. Ah, trivia! All in all, though, I wouldn't say that this period had much of an influence on my singing as such. I only returned to listening to classical stuff much later.

For what it's worth and at the distance of all these decades I'd say that the inspirational singers for me would have been Howlin' Wolf, Otis Redding, Lennon and Eric Burdon. Among many

others, obviously, but it's a long time ago and I continue to find it difficult to trace 'influence'.

As you say in your sleevenotes to ***Typical****, when in solo mode with just your own piano/guitar accompaniment "the onus of responsibility falls primarily on the voice... which is free to roam." And you really seem to relish the challenge of this extra space, filling it with more vocal drama than is possible with a group. Also, there's a strong sense in which these solo performances allow you to go directly to the emotional core of a song, as well as to discover new emotional nuances, again because of the prominence of the voice in this spartan setting.*

"As far as the drama goes, it's a given for me that the character I'm singing in each song has to inhabit some dramatic space and on a psychological level the work is as much about acting as about singing."

PH There are several questions involved here. Firstly, as a (self-) accompanist on piano or guitar, I'd say I am adequate, no more, no less. This means that if there are going to be musical fireworks they have to come from the voice. And since, as I've often stated, I hate the idea of mere repetition in live performance, the voice has to go off seeking different avenues in which to perform, within the overall framework of what-I-do, which is, naturally, The Song.

If other instrumentalists are playing with me then a lot of that responsibility will fall on them... but in turn they will occupy space both musical and psychological which in solo mode the voice has as its own. Additionally, with any kind of ensemble the voice will be effectively 'on top' of the music, rather than an intrinsic part of it. So there's a liberty involved but also a responsibility.

As far as the drama goes, it's a given for me that the character I'm singing in each song has to inhabit some dramatic space and on a psychological level the work is as much about acting as about singing. So the fireworks I wrote about a moment ago could be — often *should* be, because flashy technique for its own sake leads us into not very attractive areas — as much to do with drama as with music.

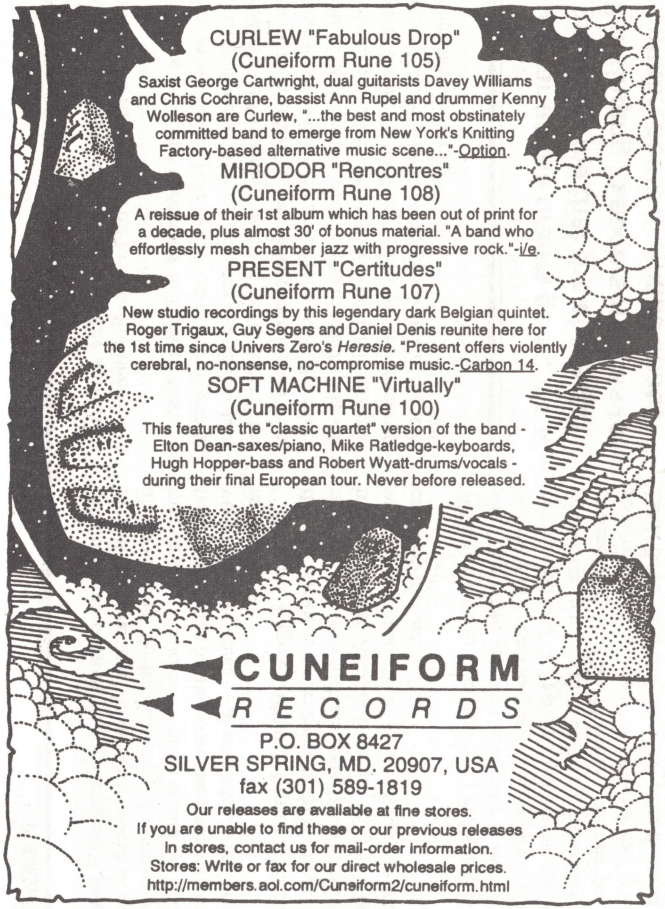
In short, I agree, although I must add that all this is a response given away from the heat of the moment, in which such analysis doesn't really play much of a part. And, of course, I do love playing with other musicians as well! As long as variety can keep on coming...

When you refer to "the character I'm singing in each song", I presume you say this in order to make it clear that the 'I' in a given song is not necessarily (if ever) an autobiographical 'I', perhaps more a psychological perspective from which to observe a particular set of circumstances or issues. Moreover, I presume you don't perceive your "characters" in the same kind of way as David Bowie's Aladdin Sane, Ziggy Stardust and Thin White Duke are thought of as "characters"?

PH The distinction between an autobiographical 'I' and the 'I' of any song is naturally one which should be clearly drawn, but this is more by way of disclaimer than anything else. When I say "the character I'm singing", I mean it exactly in the way of an actor taking on a role. Since the content of a song is normally the delivery of an emotional or observational point of view without narrative, which would lead the audience into an understanding of the character and story, it's essential to 'become' the first person singular of the song in order to create the environment in which he's singing and to have a correct impact. Having done this all these years, it's as natural a part of the process for me as tuning the guitar...

A corollary of this is that generally those songs which are about actors are just as much about singers. Aladdin Sane &c are personae rather than characters. I *have* had some of these — Rodney Sofa, k, Nadir — but they're generally for private reference. I've never pulled on the cloaks completely publicly, so to speak.

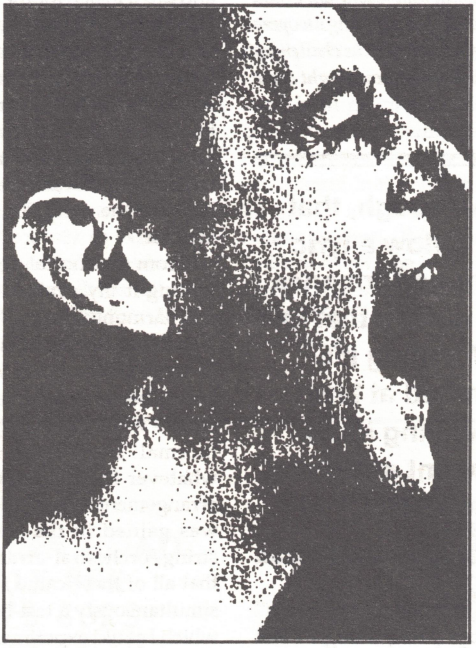
I was also interested to read that in your solo performances you like to set up traps and challenges for


CURLEW "Fabulous Drop"
(Cuneiform Rune 105)
Saxist George Cartwright, dual guitarists Davey Williams and Chris Cochrane, bassist Ann Rupel and drummer Kenny Wolleson are Curlew, "...the best and most obstinately committed band to emerge from New York's Knitting Factory-based alternative music scene..."-Option.
MIRIODOR "Rencontres"
(Cuneiform Rune 108)
A reissue of their 1st album which has been out of print for a decade, plus almost 30' of bonus material. "A band who effortlessly mesh chamber jazz with progressive rock."-i/e.
PRESENT "Certitudes"
(Cuneiform Rune 107)
New studio recordings by this legendary dark Belgian quintet. Roger Trigaux, Guy Segers and Daniel Denis reunite here for the 1st time since Univers Zero's Heresie. "Present offers violently cerebral, no-nonsense, no-compromise music.-Carbon 14.
SOFT MACHINE "Virtually"
(Cuneiform Rune 100)
This features the "classic quartet" version of the band - Elton Dean-saxes/piano, Mike Ratledge-keyboards, Hugh Hopper-bass and Robert Wyatt-drums/vocals - during their final European tour. Never before released.
CUNEIFORM
RECORDS
P.O. BOX 8427
SILVER SPRING, MD. 20907, USA
fax (301) 589-1819
Our releases are available at fine stores.
If you are unable to find these or our previous releases in stores, contact us for mail-order information.
Stores: Write or fax for our direct wholesale prices.
http://members.aol.com/Cuneiform2/cuneiform.html

ULTIMA THULE
1 Conduit Street, Leicester, LE2 0JN, England
Tel: 0116 2854545, Fax: 0116 2854555
Record shop & Mail-order service
Ultima Thule
We specialise in adventurous and progressive musics from around the world. Our specialities are Krautrock, Eurorock, Progrock, Psychedelic, Fusion, RIO, Canterbury, Zeuhl, Avant-Garde, Electronic, Industrial, Ambient, Synthesizer, and all sorts of weird music that no one has named yet!
We stock new and second-hand records, CD's, cassettes, etc. We also publish Audion Magazine, which covers this range of music. Sample copy £2.75 inc. P&P UK.
For a free catalogue, send a 31p stamp and address!
Shop open: Wed-Fri 12.00-17.00, Sat 10.00-16.00
DELTA
VISA
MasterCard
EUROCARD

yourself so as to avoid boredom and repetition, even if this means making mistakes ("simple errors of judgement to pure ham-fistedness"). Could you describe what form these traps and challenges might take?

PH Anything from not really rehearsing a piece 'adequately' to heading off into an unexpected direction in the middle of a song. Anything so that I won't be too comfortable, really, since that would almost inevitably mean being in known territory, where it's hard to come up with something original. I suppose that fact that I change the set list night by night also contributes to the 'trap-setting'. If I've accidentally put together two songs which are similar in content or style I have to find a new way of playing the second one... Or there might be a sudden judder of opposed styles, requiring a big gear-shift. It is, incidentally, normal for me to do more or less the same songs at the beginnings and ends of shows in the course of any tour. This gives me the chance to 'ease in' (see **Typical** sleevenotes) at the start and usually 'blast out', since I'll know exactly how much time and energy are left by the end.



Incidentally, the "not really rehearsing" is quite normal: it's well nigh impossible to rehearse as such for solo performances. It's largely just a question of remembering the key signatures and any oddities of timing and riffing. The end result of these traps — ham-fistedness included — is that I'll end up somewhere unexpected that I've got to get out of convincingly; or where I've got to make something out of unfamiliar conditions. The same caveat applies here: I'm talking about what is absolutely doing.

Unlike most rock singers, who tend to sing every song in their repertoire in pretty much the same manner, doing little more than stating a melody, you demonstrate a highly developed interpretative approach, treating each song quite differently, often ranging across the full registers of the voice as you explore the emotional subtleties of a text. In this respect, you seem to have more in common with classical singers of lieder for whom close textual interpretation is of paramount importance.

PH The singing approach is largely born out of the 'character' thing, as above. I hope, though, that as a writer I'll have managed to create a variety of personalities to 'inhabit', which will be of substantially different personalities. I also try not to sing the songs in a consistent way; the fun of doing them comes partly from saying different things with the same material and — again, as before — I don't want to just stick in repetition.

I'm not sure whether that places me into a lieder context. Obviously the text — and the subtext! — is important and, since they are my songs, there's an element of split personality between writer and performer in this regard. I don't believe, though, that it's possible to follow a lyric completely in live performance and it's for this reason that in the course of writing it's important to embed at least some of the meaning in the vowel-and-consonant structural sound of the words. Naturally the broad base of English as a language makes it ideal to do this. In terms of singing technique I believe that it's this stuff I'm messing around with live, simply The Sound of the words and their confluence or opposition to the music.

Given your interest in vocal drama, it seems to me quite

logical and desirable that you should want to compose an opera, especially one based on a fertile text by Poe. And yet ***The Fall Of The House Of Usher*** *is perhaps your most 'controversial' work, even dividing the opinions of Hammill aficionados. Underlying the comments of some reviewers, I've sensed a feeling that in principle they think a 'rock opera' is not a good idea, even for an experimental rocker like yourself, and that somehow you'd transgressed a basic rock code of conduct by doing something that 'classical composers' do. Could you talk about your motivations for composing an opera — two decades in the making — and also the challenges it posed for your writing and what you might have gained from doing this work?*

"I don't believe, though, that it's possible to follow a lyric completely in live performance and it's for this reason that in the course of writing it's important to embed at least some of the meaning in the vowel-and-consonant structural sound of the words."

PH As if I haven't broken any other "rock codes" along the way...? I take your point, though. I feel that **Usher** posed difficult problems for reviewers in that it is/was outside all normal boundaries. Work of mine which falls into, for example, elec. guitar blast/piano ballad/sonic experiment &c, &c — fill in all the styles I'm associated with or interested in — can be treated on those terms. When it comes to **Usher** it's outside all categories. It's an opera by default, because it's certainly not a 'musical'. But it does not have Art-Operatic pretensions. So in a way it's easier to say it's mad than anything else...

The original motivation — after Judge [Chris Judge Smith] had shown me the libretto — was, as always, "that seems like a good thing to do". As you say, it was two decades in the making, in the course of which my skills, experiences and interests went through many changes. Whatever one thinks of the finished work I would say that it was pivotal in my development.

The process of working on it was that I would only approach it when I had at least a month clear of other writing, recording or touring demands. This meant that I had a period of adjustment both 'in' and 'out', to catch up on where I'd last left it and put it to bed for the next time. Each time I went back to working on it, I'd naturally be bringing whatever baggage or skills I'd picked up in the 'normal' work in the preceding period and whenever I left it I'd take an equivalently gained knowledge back with me. From this point of view I find it somewhat remarkable that it *is* a cohesive whole — it doesn't have any kind of "here's a bit from the early 70s, here's one from the 80s" about it.

From a technical point of view, when I began writing it my available instruments were piano and harmonium, my available recording system a 2-track; by the time I finished it was Cubase and 24-track (and a bit...). Along the way I therefore had to learn — and unlearn — much from the tech end — which, naturally, has been applied to the 'normal' stuff. From a musical point of view whatever facility I now have for massed vocal arrangements — cf 'A Better Time', for instance — was gained in the course of **Usher**. Ditto for string/orchestral arrangements. I'm not saying that all of these came *from* **Usher**, but that it was simultaneously a test-bed and an open canvas on which I could experiment in private — even while I was continuing to do so in public.

The challenges were, of course, to meet the demands of these new disciplines, to make it a cohesive whole and, simply, to get the thing done at all. There was No Budget for this project.

A final point. The original recorded version (now deleted) now seems somewhat stiff and clunky to me. I couldn't have made it any other way at the time, due to restraints budgetary, technical and — to be honest — certain skill deficiencies on my own part. I have, therefore, revisited **The House** at various times over the last two years and expect to release a version which will be closer to definitive than the last was, later this year. Watch this space. That it will

probably be received — if at all — with a little comprehension as before [see the opening para] would not be a complete surprise. But the work's got to be done anyway. **R**

Photos, page 4: **Anton Corbijn**; page 7: **Foundry Records**

Peter Hammill's recent releases include ***This*** *(FIE 9118, 1998 CD) and* ***Typical*** *(FIE 9119, 1999 2CDs). Fie! Records, 1 Walcot Gate, Bath BA1 5UG, England)*

Now totalling over 40 recordings, the Peter Hammill back catalogue can be an intimidating place for the newcomer. Here, then, is a personal choice of what I consider to be his most important and successful recordings. (CB)

VAN DER GRAAF GENERATOR
Pawn Hearts (Charisma CASCD 1051, 1971 CD); **Godbluff** (Charisma CASCD 1109, 1975 CD); **Still Life** (Charisma CASCD 1116, 1975-76 CD); **The Quiet Zone/The Pleasure Dome** (Charisma CASCD 1131, 1977 CD); **Vital** (live) (Virgin CVLCD, 1978 CD)

SOLO ALBUMS (SONGS)
In Camera (Charisma CASCD 1089, 1974 CD); **Nadir's Big Chance** (Charisma CASCD 1099, 1974 CD); **Over** (Charisma CASCD 1125, 1976 CD); **The Future Now** (Charisma CASCD 1137, 1978 CD); **PH7** (Charisma CASCD 1146, 1979 CD); **A Black Box** (Virgin CDOVD 140, 1979-80 CD); **Patience** (Fie! FIE9102, 1982 CD); **The Fall Of The House Of Usher** (Some Bizarre SBZCD 007, 1991 CD) **Room Temperature** (live) (Fie! FIE 9110, 1990 2CDs); **Fireships** (Fie! FIE9103, 1990-91 CD); **Roaring Forties** (Fie! FIE9107, 1993-94 CD); **Everyone You Hold** (Fie! FIE9117, 1995-97 CD); **This** (Fie! FIE9118, 1998 CD); **Typical** (live 1992) (Fie! FIE9119, 1999 2CDs)

SOLO ALBUMS (INSTRUMENTAL)
Loops & Reels (Fie! FIE9105, 1983 CD); **Spur Of The Moment** (with Guy Evans) (Red Hot CDR 102, 1988 CD); **Sonix** (Fie! FIE9114, 1994-1996 CD)

HAROLD MOORES RECORDS

London's Specialist Record Shop

- Classical, traditional, contemporary, films, shows.
- Latest releases, extensive back catalogue of CDs.
- Unique mail order offer. All CDs sent post free.
- Over 30,000 LPs (Europe's largest stock).
- Want lists welcomed. Special finders service.
- Collections (LPs + CDs) purchased for cash.
- Access/Visa preferred for mail order.
- Friendly service, true expertise.

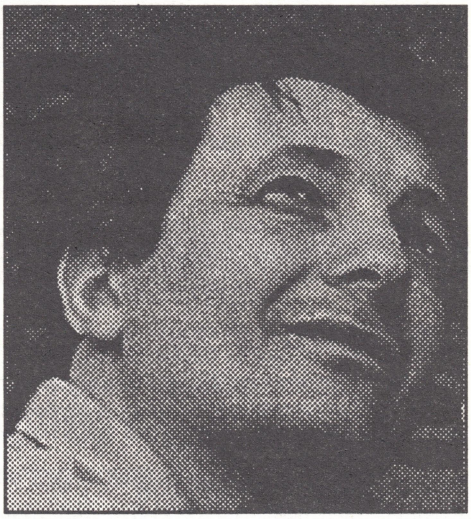
2 GREAT MARLBOROUGH ST,
LONDON W1V 1DE
TEL (0171) 437 1576 Fax: (0171) 287 0377
Website: http://www.hmrecords.co.uk

sound carver

Chris Blackford talks to **Beñat Achiary,** Basque singer extraordinaire and one of the leading voices of European improvisation.

The wonderful voice of Beñat Achiary (born 1947) first came to my attention several years ago on hearing Michel Doneda's debut LP, **Terra** (nato 1985), where he performs one duet with the French soprano saxophonist and a trio which includes British violinist Phil Wachsmann. What impressed me then (as it does now) was the masterful manner in which Achiary was able to incoporate folk influences into a compelling, mostly abstract vocal approach to improvisation. However, at the time I had no idea what folk tradition(s) he was drawing on. Much later, when I'd heard the impassioned, scalp-tingling performances on **Basque Music Of Today** (Auvidis Silex), I realised that not only was Beñat's distinctive improv vocal style steeped in the traditional music of his homeland (he was born in the French-speaking part of the Basque Country), but that he was perhaps best known as the greatest Basque singer of his generation.

Sadly, neither his renown as a singer of Basque songs, nor as one of Europe's leading improv vocalists, has yet to be appreciated by many fans of New Music in Britain, where he is still little-known. Like Annick Nozati (see **Rubberneck 24**), another distinguished French singer, Beñat Achiary has not performed at a British festival (LMC Festival organisers are you listening!). So, if you want to catch this major vocalist live, you should visit the Centre Culturel André Malraux (CCAM) in Vandoeuvre-lès-Nancy where he regularly performs with Europe's top improvisors, or check out CCAM's impressive festival, Musique Action (now in its 16th year), where he is a frequent guest.



When did your interest in singing begin. And were there any singers who you particularly admired or who influenced you when you were starting out?

BA For me everything sings, and everything is capable of singing — a sculpture or an animate being could be a song, as could a tree shaken by the wind or the minuscule dance of an insect. The first thing to sing to me was my homeland. It was and is my teacher. Its vital breath would leave me all aquiver and in constant wonder of the music of singing. I was born after all in the Basque Country, where the love of singing is all-pervading. I have been singing since the day I was born and, as for all Basque people, singing for me has been a central point of all of life's events: celebrations, worship, solitary moments, work. We sing all the time whether alone, with friends or in a group.

The singers whom I have most admired and who prompted me to start this singing adventure are Billie Holiday, Arabarco, Extarmendi and most of all Junes Chübürü whose songs I continue to sing. As a teenager the sound of gospel music and old blues numbers used to send shivers through me, and at night, by the green light of my dad's FM radio, I used to listen to tango music and the incredible voice of a crazy singer called Dario Moreno.

You're now regarded as one of the finest singers of traditional Basque songs, and on the CDs ***Basque Music Of Today*** *(Auvidis Silex) listeners can hear your interpretations of a wide range of these songs. Could you talk about the Basque folk tradition, and also how you and other musicians are developing it.*

"However, we owe it to tradition to faithfully reconstitute all of its contours, and above all its spirit, its soul, its power, its very marrow, or as we say in Basque, its 'Mamia' — the milk of its milk."

BA We are in the middle of a revival of the tradition of Basque singing which fortunately has managed to survive against all the odds: the increasing disuse of the Basque language, the rural exodus, the changing spirit of traditional Basque culture, and so on. It is now alive and kicking all across the country, a custom brought back to life by a succession of very talented artists. However, we owe it to tradition to faithfully reconstitute all of its contours, and above all its spirit, its soul, its power, its very marrow, or as we say in Basque, its "Mamia" — the milk of its milk.

challenge

At this point in our research, our work and in our experience, what for us characterises Basque singing is its profound originality and its beauty. Its musical roots have nothing to do with the tempered foundations of Western classical music. Its form is completely original, with its use of quarter tone scales, its subtle and tender interplay of sounds and its infinitely small intervals. The flow of the music is unmeasured and is powerful and fluid to the ear. However, its force is characterised not by its brutality but by its sensitivity. In the same way we can make an analogy with the Japanese sense of modesty which, like Basque singing, can also be sharp and angular in its most extreme form. The Basque singing voice can be described as "basa", which means it can reach extreme heights by using the brutality or the force of one's chest-voice. Basque singing also revolves around the notion of 'challenge', an important school in the life of all Basque people.

poetic inspiration

The lyrics of the greatest Basque songs are steeped in the highest form of meditative poetry. These lyrics can take the form and style of epic, tragic or comic poetry and sometimes even the extremely subtle style of Occitan troubadour poetry. Its poetical phrasing is quite free and impregnates the songs and music with a sense of desire and profound knowledge. The meaning changes constantly with only the last line bringing illumination. "Meaning, which is the son of sound, constantly sheds light on itself"(Octavio Paz). Basque poets work not only on the phrasing but also on the resonance (meaning) of the words, which in turn are incorporated into sumptuous phrases. The best example of this today is the poetry of Joseau Artze. There are also examples of psalmody which are closely related to important texts and which can be characterised by their short, impertinent forms (Xikitoak), improvised forms (Bertsu) and other examples whose resonance can be 'perforated' by their meaning in the third dimension.

One needs to understand two things in order to comprehend what we as artists are trying to achieve. Artistic creation in the current climate of the Basque Country has to feed on the research of etymologists, linguistic historians and the innovative work of other artists (traditional games, fine art in which our country excels, poetry, etc). Our perpetual quest for identity can only be achieved through creation, meditation and through naive but carefully researched innovation where what is most important is one's experience of all things sensual and the spark of poetic inspiration. Few people have chosen to ally research, reflection and spiritual nourishment with innovation, real life experience and with corporeal pleasures. The forms and the means are of little importance. For instance, in the work of certain electroacousticians

Vand'Œuvre

CD's New releases in 1999

"Slide" VDO9915

by Dominique Grimaud

with Pascal Comelade, Fabrice Charles, Dominique Repecaud, Laurent Dailleau, Vincent Geais, Michel Doneda, Christophe Sorro, Jacques Debout, Clément Lê Quan, Jean Pallandre, Guigou Chenevier and Yann Cadoret.

"Obscurités" VDO9916

by Jean Christophe Feldhandler

with

Rubin Quartett : Tinta S.Von Altenstadt (violin), Irmgard Zavelberg (violin), Sylvie Altenburger (violin), Ulrike Zavelberg (cello).

Marc Pichelin (tapes)

Texts by Marc Feld

Still available

VDO 9304	**Musique action** Elliott Sharp, Paul Lovens, David Garland, Joe Mc Phee...
VDO 9305	**Quatuor Nomad** "Ciguri"
VDO 9306	**Dominique Regef** " Tourneries "
VDO 9407	**Pierre Berthet - Frédéric Le Junter**
VDO 9508	**Ensemble SIC** Taïra, Leroux, Birkenkötter, Kurtag, Giner
VDO 9509	**Musique action 2** Jim O'Rourke, Lê Quan Ninh, Massimo Simonini...
VDO 9610	**Joe Mc Phee / Evan Parker / Daunik Lazro**
VDO 9611	**Benat Achiary / Kent Carter / David Holmes**
VDO 9712	**Annick Nozati** " La peau des anges "
VDO 9813	**Ensemble Aleph** " Arrêts fréquents "
VDO 9814	**S.Pey / D.Lazro / M.Doneda / Lê Quan N** "Les Diseurs de musique"

Write for a free Catalogue

Vand'Œuvre c/o ccam - BP 126 - F 54500 Vandœuvre-lès-Nancy
tel 33 383 57 52 24 - fax 33 383 53 21 85
http://services.worldnet.fr/ccam - ccam@worldnet.fr

whom we admire — Jean Pallandre, Metamkine, Marc Pichelin, etc — we can instantly feel their proximity to space, to nature and to the very pulse of life.

Another important area of your work is free improvisation. How did you become involved in this area of music-making?

BA The free improvisation in my work has several sources, the first of which is my creative interpretation of traditional songs. This occurs at a point of harmony between past and present experiences, when that moment which gave birth to the traditional song and that which prompts the performer to sing in present time become one. Ideally, it is the performer's innate instinct — and the advantage of experience — which allows him/her to choose this precise moment in time and to personify the song. Such an act often produces a feeling of 'eternity' in the performer. It is the artist's body and soul which enable the song to be personified.

The Basque cultural heritage also provides the artist with numerous other sources of inspiration for improvisation — carnival Maskaradak, celebrations, Bertsu and Xikitoak. Finally, it was my encounter with poets and poetry which has inspired me the most. I was hungry for new sources, but this encounter enabled me to appease my hunger, with each new revelation helping me to discover others. You can see that the possibilities are infinite and that the combination of experience, naivety and memory allow for a constant renewal of sources.

One of your longest collaborations in improv is with French soprano saxophonist Michel Doneda. I believe you've been working together for just over 20 years. And yet you've only made one recording, ***Ce n'est pourtant*** *(l'empreinte digitale), but this shows how special and subtle your understanding with Michel is.*

How have you managed to keep your collaboration with Michel sounding so fresh?

BA In my professional life, my friendship and long collaboration with the saxophonist Michel Doneda has been the most fruitful. He's good-natured, very cultivated, curious and extreme like a sagacious

child, but that's what I like about him. For me his friendship is like a cold spring of water, refreshing me when I feel drowsy. It's a simple friendship, the only thing that matters to us is poetry, sound, music, breathing, pleasure. As I prepare my whole body to listen and to sing, I try to be joyous and free of spirit. We spend many pleasurable moments together — drinking good coffee and chatting about life, the good times on the road and all the other contacts we have made. I am a lucky man to be able to lead such a great life together with my friends.

The adventure with Michel is as full of life as when it started. We have made a great record with our friend Kazue Sawaï and we plan to carry on making music together. We will be playing together in 'The Poet In New York' which I created with the flamenco guitarist Pedro Soler, with Dominique Répécaud, another dear friend, with Olivier Paquotte, who I work with in Etage 34, and two young musicians from the Basque Country. Michel has also asked me to sing in an excellent quartet with himself, the percussionist Lê Quan Ninh and

the dancer Masaki Iwana. Let's hope it lasts!

In 1994, you recorded some improvisations with double bassist Kent Carter, a long-time collaborator with Steve Lacy, and post-rock drummer and percussionist David Holmes. This seemed quite an unusual line-up. Also, your singing on this recording seems to be influenced, more than usual, by the jazz and blues traditions.

inventing the unknown

BA The concerts I play with David Holmes and Kent Carter are always completely improvised and that's what I like about them. It never worries me as I already know during the soundcheck, which is actually a part of the concert, whether it's going to work out or not. I don't know exactly what my friends are in search of, but when I perform it's images of other countries, different friends and of impalpable and inexpressible things which spur me on. When I have been reduced to no more than a singing emotion, when the texts and the music have taken over my body, my spirit sets off on its voyage and the landscapes which appear before me, whether imaginary or not, seem very real. We wander freely together, following nonetheless certain guidelines. Ideally the lyrics should be authentic, so the texts I chant might resemble the most conventional of Psandori songs. We create new or reinterpret existing rhythms, songs and characters and sometimes we invent the unknown. The jazz and blues influences on the record are due to the particular circumstances of the concert. However, sometimes the influence of Eric Dolphy also pervades our music. In fact, you could say that our trio resembles a completely contemporary, popular Baroque opera.

Your trio with Michel Doneda and Japanese koto player Kazue Sawaï certainly created an exotic soundworld on ***Temps Couché*** *(Victo). At times I thought I recognised some references to Noh theatre in your vocal sounds. There was a sense in which the trio's improvisations were searching for new sounds and at the same time reaching back to a soundworld that was ancient and mysterious.*

BA I have never sung music from the Noh theatre although I have listened to their work. In my

photo: Patrick Fabre

country we have studied the relationship between our own popular classical theatre (Pastoral) and the Noh theatre, in particular the similarities in their spatial and cosmic theories and their stage direction. What I adore in the singing is its impressive vibrato, the subtle and violent way the vocal ranges fluctuate, its finesse, its frequent gutturalness, and so many other traits. I also particularly admire *la chambre claire* and *L'empire des signes* by Roland Barthes, where we can find the key to understanding parallelisms between cultures.

For me, Kazue Sawaï is the person who best demonstrates how a master of traditional music can revolutionise the sound of her instrument in group improvisation. When myself, Doneda and Kazue were on tour together, Kazue had only recently lost her husband, and frequently she helped to take us back to the essential things to be found in the music and sound of the "expanse of water we can all find when we dig deep enough into our own personal well" (Anaïs Nin). I remember once when I was with Kazue in Le Mans

Cathedral, all alone apart from the organist, and I was trying in vain to show her a part of the Cathedral which had particularly moved me a few years back. I can still see her now, doubled over, completely overwhelmed by the vibrations of the organ music. She was both radiant and radiating, meditative, silent, so small but so pure. She had created a kind of halo around herself which I didn't dare approach, afraid of offering false compassion, fake psychology or cheap mysticism. Once more Kazue had taken us back to all things essential in sound and vibrations. This is the significance of the musical moments I have shared with Kazue.

"Like the woodcutters, I like to carve the music, to extract shavings of raw poetry, to chisel the sounds, as do my fellow musicians, both carvers and engravers of the rhythm and of their screaming Marshall amps."

Your latest recording with French improv-noise-rock trio Etage 34 (Daniel Koskowitz, drums; Olivier Paquotte, bass guitar; Dominique Répécaud, guitars), ***Etage 34/Beñat Achiary*** *(33Revpermi), makes other demands on you as a vocalist. Because of their intense volume and exhilarating energy you sometimes have to project your voice like a rock vocalist; at times you almost sound like a Heavy Metal singer! Also, I notice you are using a lot of texts here — by Arthur Rimbaud, Bernard Manciet, Bernardo Ataxago and others.*

BA I have already said that a fundamental part of a Basque person's upbringing is how to deal with the challenges of life. But for us the word 'challenge' doesn't imply hatred but love of one's opponent. In the Basque Country we have stone lifters-cum-poets who lift rectangular, cubic or enormous cylindrical stones up to 320 kilos in weight with such splendid and precise gestures that they portray all the beauty of a work of art. We also have woodcutters in the Basque Country who fell tree trunks while blindfolded and balancing on minuscule planks of wood 20 metres high up in the trees. When I sing with Etage 34, what I relish is the magma of sound and the powerful rhythms we create. I get a thrill from throwing my own fragments of poetry into the magma. I start off calmly and joyfully, before my singing becomes impregnated with rhythm, sometimes overshadowing the music. Like the woodcutters, I like to carve the music, to extract shavings of raw poetry, to chisel the sounds, as do my fellow musicians, both carvers and engravers of the rhythm and of their screaming Marshall amps. When the furnace reaches this heat, I like to summon the texts of great inspirational poets like Rimbaud, Manciet, Atxaga and Pessoa... **R**

Due to shortage of space, this interview has been slightly abridged; the complete text can be viewed at the 'New Issue' section of the **Rubberneck** website: http://www.users.globalnet.co.uk/~rneckmag/

Special thanks to **Sarah Ford** for translating my questions and Beñat Achiary's answers, and to **Dominique Répécaud** for 'French connection' co-ordination.

Photos, pages 10 and 13: **I Rozenbaum & F Cirou**

Beñat Achiary's latest CD is ***Etage 34/Beñat Achiary*** *(33Revpermi 9910). 33Revpermi, BP 3042, F54012 Nancy Cedex, France; email: revpermi@worldnet.fr*

Centre Culturel André Malraux*, BP 126, 54504 Vandoeuvre-lès-Nancy Cedex, France*
website: http://services.worldnet.fr/ccam

SELECTED DISCOGRAPHY

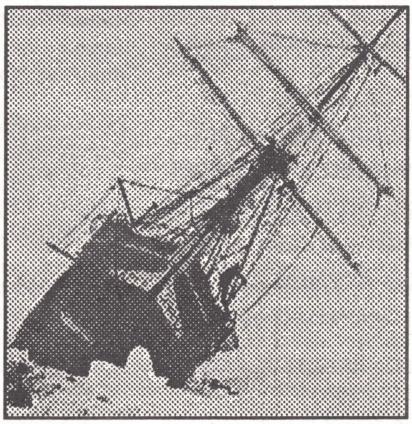
Basque Music Of Today (w Michel Doneda, Dominique Regef, Pedro Soler, a.o.) (Auvidis Silex Y 225069, 1991-97 2CDs); **Ce n'est pourtant** (w Michel Doneda) (L'empreinte digitale ED 13056, 1996 CD); **Achiary/Carter/Holmes** (w Kent Carter & David Holmes) (Vandoeuvre 9611, 1996 CD); **Temps Couché** (w Michel Doneda & Kazue Sawaï) (Victo cd055, 1997 CD); **Etage 34/Beñat Achiary** (w Etage 34) (33Revpermi 9910, 1998 CD)

Silent Explorers

South (1919) (*BFI Video Publishing BFIV054, 80 mins*) provides us with valuable documentary footage of British explorer Sir Ernest Shackleton's heroic but unsuccessful attempt to cross Antarctica in 1914-16. Despite the outbreak of the First World War, the British government gave the expedition the go-ahead. In due course the film would come to symbolise "British pluck, self-sacrifice and indomitable courage"; yet, it was an Australian photographer and film-maker, **Frank Hurley** (1885-1962), who recorded the memorable visual account of the voyage.

Hurley's footage covers a wide range of activities and encounters, from lighthearted dog feeding and grooming, to the film's central haunting images of the beleaguered ship Endurance slowly succumbing to the pressure of mounting ice. Here, in particular, Hurley's cinematography conveys the magnitude and terrifying beauty of a polar landscape, and the fragility of human lives trapped within it.

Sadly, the film-maker was not part of Shackleton's heroic five-man crew who sailed 800 miles in an open boat to obtain help from the South Georgia whaling station. Meanwhile, marooned on Elephant Island, Hurley seized the opportunity to film the indigenous penguins, sea elephants and seals, turning the latter stages of **South** into an engaging wildlife documentary. NFTVA's tinted restoration and reconstruction job are superb, and Neil Brand's piano score and accompaniment, if a tad too busy at times, introduce tension and heroic sentiment in appropriate measure.



From The Pole To The Equator (1986) (*Connoisseur/ Academy Video CAV 051, 99 mins*), by directors **Yervant Gianikian** and **Angela Ricci Lucchi** is a contemporary silent exploration documentary, consisting of footage from the archives of pioneering Italian film-maker **Luca Comerio** (1874-1940). Their methodology of re-editing and recontextualising existing footage is the filmic equivalent of plunderphonic sound art. Much emphasis is placed on the use of different film speeds; in this case, varying degrees of slow-motion. As Maya Deren says in her essay *Cinematography: The Creative Use Of Reality*, slow-motion "can be a statement of either ideal ease or nagging frustration, a kind of loving meditation on a movement or a solemnity which adds ritual weight to an action; or it can bring into reality that dramatic image of anguished helplessness..."

Her comments seem particularly relevant to **From The Pole To The Equator**, where Comerio's footage of military parades and missionary schools in Africa and India has been re-presented as part of a skilfully assembled critique of colonial power. But there's also the impression of a "loving meditation" on village life and the charming innocence of children. Yet, sequences of big game hunting make disturbing viewing; the sight of an Antarctic polar bear being shot from a few yards certainly emphasizes the point about "anguished helplessness". A highly expressive use of colour tints, toning and damaged film stock make for a texturally rich, sometimes exotic visual experience, while an effective, understated electronic score by Ullrich and Anderson heightens the atmosphere. **R**

Chris Blackford

film score

Lalo Schifrin
Dirty Harry Anthology (Aleph Records 003 CD)

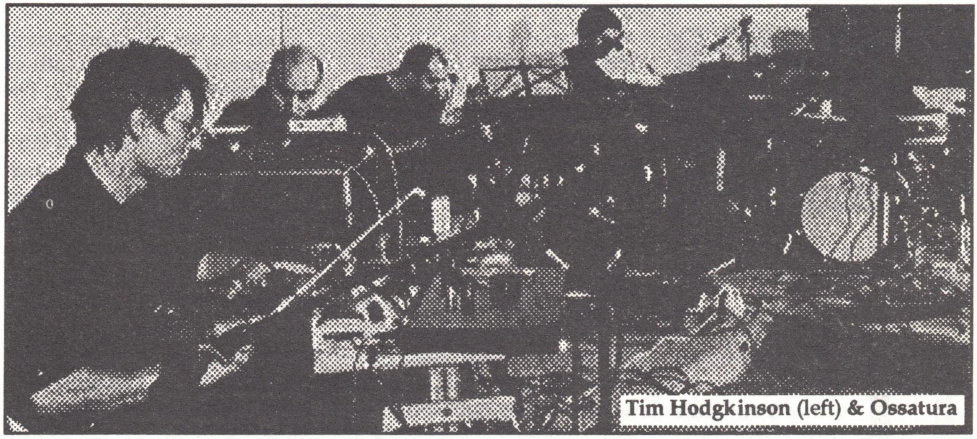
Hard to believe that such a well known soundtrack like **Dirty Harry** (1971) has never been issued in its entirety. **Dirty Harry Anthology** (1998) contains five previously unreleased cues, two others are available on compilations, leaving one last cue, 'Scorpio's View', still unissued. Several from **Magnum Force** (1973) and **Sudden Impact** (1989) also make their release debut here. These reasons alone make this collection an essential purchase for both **Harry** and Lalo Schifrin aficionados.

Whether or not one approves of Clint's trigger-happy, macho maverick cop, one has to admit that Schifrin's music for this series really kicks ass on both physical and intellectual levels. Plenty of punchy jazz-rock energy (on piledriving, fuzzed bass guitar) for those adrenalin-soaked action sequences, plus many instances of intricate, atonal orchestral scoring (don't forget that Schifrin was a pupil of Messiaen) to convey the psychopathic tensions in the urban landscape. Uncoupled from their visual referents, the latter stand out as imaginative musical miniatures, not merely weird sound effects strung together. Notable examples are 'Scorpio's Theme', 'Hot Shot Cop', 'Floodlights' and 'Goodbye Cop' with their febrile pizzicato, nerve-jangling glissandos, ethereal female voices, abrupt changes in tempo and texture, and dissonant almost free jazz reeds. In 'The Mayor' (**Dirty Harry**), one of Schifrin's most evocative and surprising arrangements, the melancholy melody on electric piano is accompanied by high-pitch, raspy, tremulous strings. Don't be deterred by the crass aspects of these movies — there's some remarkable music here that deserves serious attention.

Tibor Szemzö
Relative Things: Selected Soundscapes 1994-97 (Leo CD LR 250 CD) The music of Hungarian composer Tibor Szemzö is among the most bewitching in the Leo Records catalogue (check out his text-based pieces on **The Conscience**). Stylistically elusive, Szemzö is among the finest genre-benders in contemporary composition, and this selection of his film music is no exception. Sadly, there is no information (beyond titles and directors) about the films which presumably inspired this music. Notwithstanding this irritation, I've listened to **Relative Things** numerous times and continue to be fascinated by its understated haunting qualities.

Most pieces demonstrate Szemzö's uncanny knack of making quite a lot happen in a leisurely manner. Or, put another way, there's usually more going on here than first meets the ear. Or, some sounds happen quickly while others are moving very slowly. The effect is hypnotic and a not a little disorientating. For 'Parijs' a racing clarinet motif is counterbalanced by spartan piano and lush string drones, not forgetting that seemingly unrelated hand-drumming. Two textual pieces ('Anguish' probably coming from a documentary) speak of Chinese human rights abuse and materialistic man as a "broken being". Elsewhere, the fluid ethnic rhythms of '& Ground' recall Hassell's Fourth World hybrid, and the meditative beauty of 'The Easy One' typifies Szemzö's stunning use of simple chamber gestures to achieve profound expressive results.

Lech Jankowski
Institute Benjamenta (Koninck CD01 CD) Here's a case where a film (see **Rubberneck 28**) took some of its cues from the music which preceded it — a favoured mode of collaboration between the Brothers Quay and Polish composer and guitarist Lech Jankowski. Like Cooder's **Paris Texas**, Jankowski conveys a palpable sense of time, space and silence. His small chamber forces are manoeuvred with great subtlety and precision — (Keith) Tippettesque piano, muted trumpet and plangent cello the most poignant of its voices. Unpredictable extended playing techniques and grainy improvisation upset the delicate balance of a recurring waltz, while playful touches and exotic timbres bring to mind Satie and Partch. Good sleevenotes, too. **R** *reviews*: **Chris Blackford**



Tim Hodgkinson (left) & Ossatura

complex connections

Giuseppe Colli talks to Ossatura, electroacoustic improvisors with a remarkable debut recording.

Ossatura is an Italian group comprising **Elio Martusciello** (electric guitar, samplers, esterofono and tapes), **Maurizio Martusciello** (electro-acoustic objects, sampler and synthesizer), **Fabrizio Spera** (drums, electronics, amplified objects and strings, and radio) and **Luca Venitucci** (keyboards, accordion and drum machine). While the group was formed in 1995 its members had already accumulated a considerable amount of experience — on stage and on records — in the fields of improvisation and electroacoustic composition/performance. Ossatura has collaborated with artists like Peter Kowald, Wolfgang Fuchs, Dagmar Krause, Jean-Marc Montera, Fernando Grillo, Stephan Buchanan, Giancarlo Schiaffini, to name a few; it has played its share of prestigious festivals (see interview) including the 8th edition of Angelica in Bologna, Italy. They've released one CD, **Dentro** (RéR, 1998); a meticulous, subtle, detailed work that rewards repeated listenings, it sees the participation of **Tim Hodgkinson** (flat guitar, alto sax, bass clarinet). And the fact that the collaboration is so successful speaks volumes about the quality of the music of the group; plus, of course, Tim Hodgkinson's versatility. Using improvisation as an ingredient — although a very important one — the group then proceeds to build a complex landscape. Careful and inventive studio work gives their music a fascinating pictorial dimension.

First of all I'd like to ask you about the origins of Ossatura. It's common practice for improvisors to meet and play: what was the spark that, after your first meeting, convinced you to go on as a group?

analysis and self-criticism

O Well, we'd like to clarify that it wasn't totally by chance that Ossatura was formed, it was more of a conscious, collective goal. In fact, Fabrizio had played with Luca, and Elio with Maurizio, in different groups that were, each in its own way, deeply involved in improvisation. We thought there was something worthwhile to be built together. Fortunately, our first concert corroborated our theory.

After that, you didn't exactly run into a studio.

O We scrutinise what we do very carefully. Analysis and self-criticism are a big part of our

being a group. Indeed, our evolution during our first period of playing together was so fast and intense that every time we put something on tape we realised it was already behind our aims and possibilities at that moment. Even our CD, which is satisfying to us, is a transitional document of a period, and of our collaboration with Tim Hodgkinson. This was very important for us on a critical level, besides, of course, its human and creative aspects.

The press has mentioned some groups as reference points for what you do — AMM, SME, Biota, even Henry Cow. What are the groups you see as influences on what you do?

O The names you mentioned represent the journalists' point of view. Our areas of interest, and our influences, are pretty wide. What we're trying to do is to develop an increasingly personal identity where all our influences are filtered.

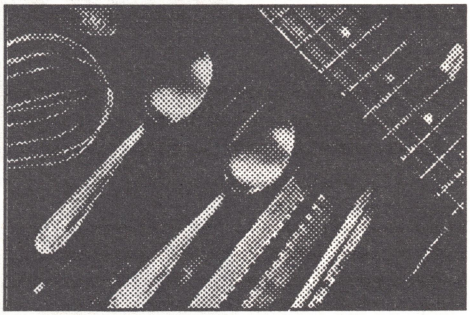
signs and meanings

Your music has its starting point in the improvisational practice, but then you do a lot of studio work that's very careful with regards to sound, space and silence.

O The areas we're interested in concern *musique concrète* on one hand and improvisation on the other — their relationships, their possible combinations and so on. For instance, when materials which stem from improvisation are recorded and organised, and then brought again into the improvisational context. We are very interested in the transferring of signs and meanings that are typical of the permutations, transformations and translations which are made possible by the use of technology. We see the processes which derive from this practice as being relationships of a variable and asymmetrical nature. Silence is for us a very ambiguous entity. We use it in our aim to develop a form or a process.

What made you choose Bob Drake (Thinking Plague, 5uu's, Hail, etc) to record your work?

O We knew about the studio that Bob Drake had opened, together with Maggie Thomas, in the south of France. We already knew, and appreciated, his work as a recording engineer. Even if the work he has done had been in a decidedly more 'rock' vein than our music, we liked his sensibility and his degree of expertise. He worked at the recording stage, and the mixes were jointly done by Tim Hodgkinson and us.



What's that strange instrument you used on the album called 'esterofono'?

O The 'esterofono' — it could be translated as 'Esterphone'; Ester being a person's name — is an instrument that visually resembles Hans Reichel's daxophone, but rawer, more rudimentary. It consists of a support, which can be miked in various ways, on which different tiny objects made of plastic, iron, wood, bronze, etc, are placed and then hit, rubbed, plucked.

On some of the tracks on Dentro there are 'spoken word' segments. Could you elaborate on this?

O The human voice is, for us, first and foremost a sound. We pay a lot of attention to timbre and we think that despite the use, or maybe we should say abuse, of this word in the music of the past, it's only with the practice of improvisation and of *musique concrète* that it has found a new legitimation. This is a frequent topic of discussion among the members of the group. There are obviously other aspects that contribute to our choices — memory, meaning, context, belonging. Consider, for instance, the many meanings, paradoxical and self-contradictory, embedded in the voice we used in the last track, 'This Voice', on

NEW FROM
Ogun

FRANCINE LUCE - Bò kay la vi-a

OGUN OGCD 012

Impro-vox extraordinaire, from the ranks of Viva La Black and No Rules OK, steps out with an awesome debut collection of songs and sonics. With a little help from Evan Parker (saxes), Claude Deppa (trumpet), Paul Rutherford (trombone), Keith Tippett (piano), Paul Rogers (bass), Louis Moholo (drums), producer Steve Beresford, and the Martinique Wildlife.

ALSO AVAILABLE

LOL COXHILL - Lol Coxhill on Ogun

OGUN OGCD 008

First time on CD for Lol's two classic Ogun releases of the Seventies. A two-for-one reissue of *Joy of Paranoia* and *Diverse*. With Veryan Weston, Michael Garrick, Colin Wood, John Mitchell, Dave Green, and the members of Paws For Thought.

From record retailers of distinction, or direct by mail order from:
Cadillac Distribution, 61 Collier Street, London N1 9BE, UK
Tel: (0)171 278 7391

Dentro [sampled from Andrei Tarkovsky's film *Stalker*] as it talks about silence, just when hiss and background noise seem to deny its presence. We reflect upon the nature of silence, of sound, of noise, and their complex connections, commutations, substitutions. Our interest for a specific voice is often originated by the person to whom the voice belongs, sometimes beyond what is being said in the speech fragment we have used. For instance, the voice of Alberto Grifi in 'Oltreascolto'...

... Sorry to interrupt your train of thought, but who is Alberto Grifi? And what does 'Oltreascolto' mean?

O To put it briefly, he's an Italian director, one of the historical figures of the experimental Italian cinema of the 60s and 70s. We'll just cite one of his works, *La Verifica Incerta* (1964), which was shown for the first time in Paris by Duchamp in May 65. 'Oltreascolto' could be translated as 'Overhearing'.

sound and image

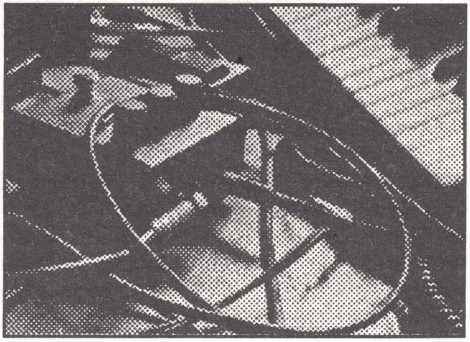
This leads us to the way you see the relationship between sound and images, to your activity of providing music for silent movies and to your playing interaction with audio tapes, including montages of movie excerpts.

O With regards to this there have been two very different kinds of experiences. The first is represented by 'Scoppio di un Fiore' ('Blast Of A Flower'). This project doesn't see the presence of any images, the audio excerpts evoke a visual realm of existence, and this constitutes an important factor for the music. In this project the voices we used — besides, obviously, having been chosen according to the aforementioned criteria — were selected for their original relationship to their visual dimension. Now they appear to be voices temporarily deprived of their subjects, their images.

Our experience with regards to silent movies is totally different. Improvising in this context hasn't proved to be fully satisfactory. Improvisation, being fluid, doesn't match too well the movies' rigid dimension. Of course, our aim is to search for different solutions.

Would you say something about your participation at the LMC Festival in London and at the concert which celebrated the 30th Anniversary of MEV?

O Our participation at the LMC Festival was a 'verification' moment for us. That event, and the tradition it represents, was extremely stimulating for us. The MEV meeting proved to be less



satisfactory. Maybe the aim of the meeting wasn't totally clear. The results — a lot of great musicians on stage — were not much of substance to talk about.

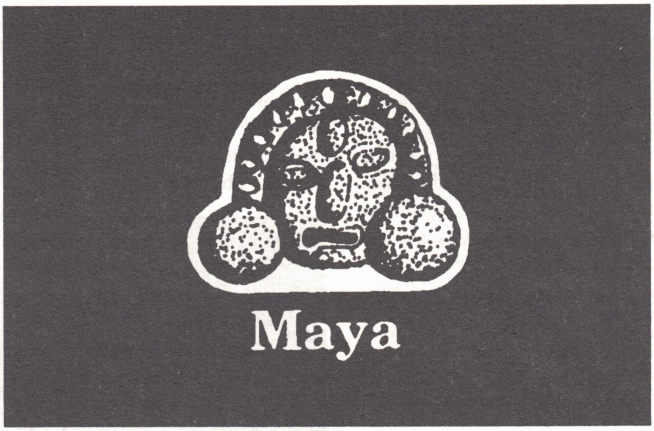
Something about future projects?

O After the recording of **Dentro** we've been in the studio to record some compositions, such as 'Tranne Lacrime' ('Bar Tears'), a work which Chris Cutler commissioned for an 'Hommage to Art Bears' CD, which should be out this year. This piece includes some fragments from the recordings of this historical group, combined with material by Ossatura. Come April, Chris Cutler will play with us in Rome. In May and June we'll do a short tour of France, including the Musique Action and St Etienne festivals. **R**

Photos, page 18: **Alessandro Achilli**; pages 19 and 21: **Alessandro Carpentieri**

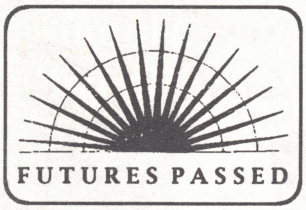
Ossatura's debut CD, ***Dentro****, with Tim Hodgkinson, is available on RéR (RéR O1). ReR Megacorp, 79 Beulah Road, Thornton Heath, Surrey CR7 8JG, England; fax: 44 181 771 3138*

Ossatura email: emartus@tin.it



Sensology
Paul Plimley (piano), Barry Guy (bass) MCD9701
Frogging
Mats Gustafsson (baritone & tenor saxes, fluteophone, French flageolet), Barry Guy (bass) MCD9702
You Forget To Answer
Barry Guy (bass), Mats Gustafsson (saxes, fluteophone), Raymond Strid (percussion) MCD9601
Obliquities
Evan Parker (sax), Barry Guy (bass) MCD9501
ISKRA 1903
Paul Rutherford (tromb.), Phil Wachsmann (violin), Barry Guy (bass) MCD9502
Arcus
Barry Guy, Barre Phillips MCD9101
Elsie Jo
Evan Parker, Irène Schweizer, Connie Bauer, Barry Guy, Barre Phillips, Paul Lytton MCD9201
Fizzles
Barry Guy solo MCD9301
G. Ph. Telemann
12 Fantasies for violin, Maya Homburger (baroque violin) MCD9302
Imaginary Values
Evan Parker (sax), Barry Guy (bass), Paul Lytton (percussion) MCD9401
Witch Gong Game II/10
Barry Guy & The NOW Orchestra MCD9402

£11 per CD (including p&p)
send cheque or postal order to:
MAYA RECORDINGS, Carrickmourne, Thomastown, Co. Kilkenny, IRELAND
fax: (0)56 58 709 email: maya@tinet.ie



Chris Blackford **rummages through the CD reissues in search of the overlooked and underrated; plus, some recently discovered gems from the archives...**

In the words of Paradigm Discs boss, Clive Graham: "These two records are something of a mystery. No group information was ever given, and no production date or location is indicated. It would seem though, that these records are both by the same group of Japanese people and that they were recorded in the mid-seventies in Japan."

The recordings in question, now reissued on CD by London-based Paradigm, are **Debon** (*Paradigm Discs PD 07*) by **Brast Burn** and **Alomoni 1985** (*Paradigm Discs PD 08*) by **Karuna Khyal**; both LPs were originally issued on Voice Records. Although Japanese in origin, the recordings exhibit strong Occidental influences; in particular, late 60s psychedelic rock and early 70s Krautrock. Can's groove-based momentum, Faust's warped lyricism, and Popol Vuh's mystical folkiness all come to mind at various points during the two 20-minute parts of **Debon**. These possible specific influences aside, Brast Burn had a pretty clear sense of their own group identity, and set about creating episodic pieces that were lightly driven by a rhythm section of bass guitar and sundry small percussives. Over and between these, a synth buzzes and drones, an acoustic guitarist lets fly fragments of bent notes, and a Damo-like vocalist leads saffron coloured chants. Individually, the playing is rudimentary, but the collective spirit and improvisatory flow of events achieve some memorable sound-painting with studio tapework supplying unexpected animal and meteorological FX.

If, as Clive Graham believes, the personnel who were once Brast Burn went on to become Karuna Khyal, then they were certainly in a more frenzied state of mind when **Alomoni 1985** was recorded. Imagine those Krautrock tendencies now injected with Beefheartian blues (circa **Mirror Man**), including shrill-blown harmonica and Van Vlietesque distorted vocals, but cranked up to monstrous proportions with a fuzzed rhythm section, backwards looped guitars and various other tapework aerobatics. In fact, at times the mix is so raw and dense, it's hard to know which way anything is moving. Yet, there's method in their mayhem, and much that's both menacing and exhilarating.

Whoever they were, Brast Burn and Karuna Khyal deserve a second chance and, with some energetic promotion, these 70s curios might even become cult hits. (*Paradigm Discs, email: paradigm@gn.apc.org*)

Readers of **Rubberneck 20** will be familiar with the meticulous studio methods of Colorado soundsmiths Biota. That group was a subdivision of the earlier, larger audio-visual group Mnemonist Orchestra or **Mnemonists**, who made their debut LP in 1979. **Horde** (*RéR MN1*) was their third LP, first released in 1981 on Dys. Its 10 pieces are neatly interlinked; on the earlier ones like 'Puncture/Throng' and 'Digesting War' there is pleasing evidence of the near impenetrable, phantasmagorical density that would become a regular feature of Biota's compelling soundworld. Overall, however, the collaging of fascinating sonic ingredients (including Gesualdo) fails to achieve the dramatic sweep and intensity of their later albums — not helped by sound quality which although "remastered to 24-bits" seems rather lacklustre.

RéR Recommended are also giving **Headlock** (*RéR TD1*) a new lease of life. This, the debut solo album by American electro-acoustic composer **Thomas Dimuzio**, was first issued by Generations Unlimited in 1989. Fans of the 5uu's will know the originality and complexity of Dimuzio's contributions to that group's 90s albums. For this CD release, **Headlock** has been "extensively remastered" and now contains new material, resulting in a powerful series of pieces which sample and sculpt all manner of things, plus the kitchen pipes. The breadth and depth of the sonic architecture are magnificently staged and controlled, conjuring a teeming vision of urban paranoia. **R**

SLAM

FREEDOM OF MUSIC

"COMMUNICATIONS"

IMPROVCD 001, SLAMCD 404.

The first example of improvised music to be recorded and released in Ukrainia

Recorded in Kiev 10, 11 June 1997 with:-

Oleksandr Nesterov	**midi-guitar**
Volodymyr Solianik	**electric piano**
Sergiy Khmeliov	**percussion**
George Haslam	**baritone sax/tarogato**

This is the first CD on new Ukraine label **'IMPROV'**
Released in UK on **SLAM.**

As we have only 50 copies it is not available through normal distributors but by mail order only, £11.00 inc. delivery, from:-

SLAM

3, Thesiger Road, ABINGDON,. OX14 2DX
TEL/FAX 01235 529012

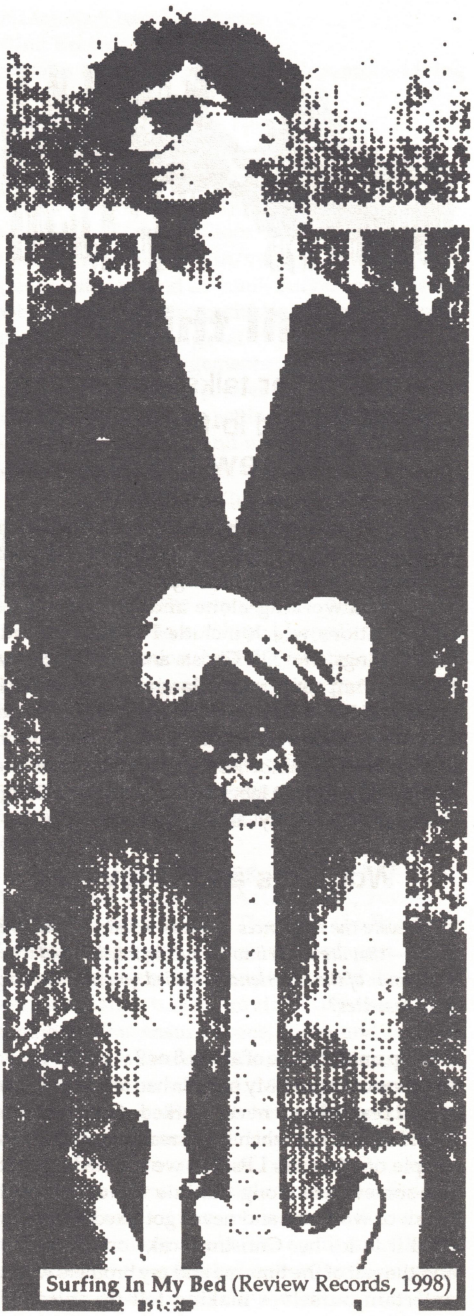
FASTER, PUSSYCAT – SKILL, SKILL.

A sensation of touching strings is often itchy, makes you dizzy, slightly nauseous, like tightropewalking. A fresh string is aggressive, slidy and triggers most tense feelings.

Talking about music is like pissing on rocks – it would take you about a thousand years to dilute some of the stone to give it culturally distinguished form. "Give me a gig!" said Jaco Pastorius, when being asked to show some of his licks in the beginning of a bassplayerschool video. (Do I know Jaco Pastorius? Do I like him? ((most of the guys who referred to him in the music school I had attended for a little while were wankers/woodpeckers who were privileged/condemned to have a chorus pedal and had a particularly uncool way to hold their basses while standing)). I admire that, in a way))): see – school – see – solitude – see – smashing – something – solid. Don't relax and do it – that's the entrance to your own "surfing" mythology. Don't relax and don't do it – as known here. Rellax and) do her.

They told me: a pressure of a finger of a five year old is enough to produce a fine tone on an average guitar – I asked few of my friends/girlfriends – they all considered this a torture. "What kind of girls do you think we are? We are not groupies." Well, guitar is not my wife either.

– Leonid Soybelman, Delphi 1999



Surfing In My Bed (Review Records, 1998)

small things

Jim Barker talks to aberrant guitarist and lo-fi soundsmith Andrew Clare

Andrew Clare, a 29 year-old working out of Brighton, has long been part of the British underground music scene, working alone and in a variety of collaborations which include I'm Being Good, Small Things, The XIII Ghosts and, most recently, Brighton improv group Clarence Palmer. As a musician he is best known for off-kilter and irreverent guitar work, but his chief contribution is as label-supremo. First he was head of the Graphic Death tape label, and now Infinite Chug, which produces vinyl and CDs.

Wombles and Hoovers

What were the influences — ideas, music, people, and so on — that drew you into producing music? And what were some of the experiences that led you into working with cassettes?

AC Up until the age of about 8 or 9 we didn't have any music at home. My parents had an old portable record player but it never worked. Actually that's a lie. I remember when I was really tiny we had a couple of Wombles LPs that we listened to on it, but somewhere along the line something on it broke or wore out and never got fixed. My mum used it to ice her Christmas cake on every year, and the rest of the time me and my brothers would entertain ourselves making felt-tip spiral art with it or placing plastic soldiers on the platter and turning up the speed until they flew off.

Then when I was about 9 my elder brother got a portable tape player for his birthday, and suddenly the house was filled with music. We'd sit around listening to the radio, each with a cassette poised in our hands, and scramble to get them into the machine if a song we liked came on. Sometimes I'd only get half a song if it was one I'd never heard before and it really grabbed me. We'd build up these sloppy compilations with drop-outs, accidentally punched-in sounds of us fighting or swearing, and the abruptly cut-off first syllables of DJs voices.

"To cut a very long story short, everything between then and now has been a pretty natural progression, moving from 4 tracks to 8, picking up a few skills, moving from rock to noise to lo-fi to free jazz to improv."

One summer holiday I got really bored and just started to fill a tape up with some ridiculous 90-minute long sketch, which consisted of me playing all the parts and just running around the house with the tape machine making up bits as I went along, using the pause button for edits. I discovered if I pointed the back of the vacuum cleaner at the built-in microphone — it was one of those old long flat Hoovers with a long tube, and the air came out the back quite forcefully — it sounded like a nuclear explosion on tape, so there were a lot of really long explosions. Later on I discovered I could press the pause button half down while recording, and the tape would run really fast so my voice would come out S-L-O-W, and if I put old batteries in it the opposite would happen. Later on when I was about 11 there was another tape player in the house, and I took to doing sound-on-sound recordings with the two machines facing each other and me in-between

hitting some pots and pans, or singing an *a cappella* guitar or drum part. I recorded two or three entire 60-minute tapes of material using this process. There still weren't any instruments in the house so I had to find anything I could that would make a noise or just use my voice. A little later we had a Bontempi wind organ which got used a lot.

fanzines and tapes

Then when I was about 13, I started a fanzine with a friend from school, and all of a sudden I was immersed in this little punk rock correspondence world, and we were writing to all these bands and doing interviews and record reviews and people started sending us tapes. That's when it occurred to me I could actually send tapes around myself. I didn't have a tape-to-tape machine so I had to copy them by putting the two machines face to face and turning them up really loud. I had to hand write the inlay cards. There were a couple of tape labels around at the time I remember. I think Pumf were going strong, and 4th Dimension were putting out tapes, but they might have been called something else back then, something teenage-sounding. So it just kind of grew out of that. When I was 16, I bought an acoustic guitar — which I still use now — for a fiver off a schoolfriend's brother, and recorded it using an old pair of headphones jammed under the strings where the bridge would have been, or holding the portable tape deck against the strings and moving it up and down for different notes.

Somewhere along the line I scraped enough money together to get a 4-track and a second-hand electric guitar for £12 — it's the one I still use now — and I had this drum machine my brother had made in modular science at college. To cut a very long story short, everything between then and now has been a pretty natural progression, moving from 4 tracks to 8, picking up a few skills, moving from rock to noise to lo-fi to free jazz to improv.

Tell me a bit about the scene in Brighton. How does Clarence Palmer work? Who are these other guys you're working with?

micro-scene

AC There's no all-encompassing scene in Brighton so far as I can tell, but we have a kind of micro-scene going which consists of 11 or 12 people who between them are in 11 or 12 bands. It varies as to which bands are operating at any given point, but the mainstay seems to consist of I'm Being Good, Lure Luxx, Small Things, Clarence Palmer, McNorton 4, Deepkiss720, Bald Mermaid, Truncated Spur, Map of the City, and one or two others. Only about half of these acts are improv based. The rest are noise, lo-fi, art rock, book rock, call it what you will.

Clarence Palmer is an improv group of between 3 and 6 people — depending who turns up. Lately we've been getting together about once a week and

D I S C U S

www.discus.mcmail.com

<<The adventurous label>>

Martin Archer & Simon H. Fell
Pure Water Construction
"Reinvigorating the world of electroacoustics

ASK - Disconnected Bliss
Powerful electronic rock / improv by Archer & Jasnoch duo
"Almost impossibly direct and intense"

Transient v Resident - Dharma Day
New live double CDR release
"Dazzling array of textures and approaches" (NB £15)

Transient v Resident - Electrical Shroud
Inspired and dangerous abrasive electronic duo
"You can hear the machines think"

Martin Archer - Ghost Lily Cascade
Brilliant detailed works for electronics and improvisors
"Beauty, depth and focus ... special

Martin Archer - 88 Enemies
Eight complex compositions for virtual pianist
"As a creator of sound he is out on his own

This Music is Silent & Sound Gallery
Two CDs of academically incorrect electronic works

Network Vol 1 - 55 music miniatures
Network Vol 2 - 54 music miniatures
The ultimate compilation project curated / edited by Archer
"Going from strength to strength.....get involved!!

CDs £12 (PLUS £1 P&P OUTSIDE UK)
BOX 658 SHEFFIELD S10 3YR ENGLAND

D I S C U S

www.discus.mcmail.com

<<LATEST RELEASES>>

DISCUS 11CD £12.00

Martin Archer & Simon H. Fell
Pure Water Construction
"Every track is a modernist gem of mournful, elegiac deeply moving instrumental music.....Mastery of process sound quality and musicianship.....An exciting and skilful combination of improvised music and electroacoustic technique" - SOUND PROJECTOR
"Reinvigorating the stagnant world of electroacoustics with non-academic strategies" - RUBBERNECK
Featuring Chris Burn, Stefan Jaworzyn, Rhodri Davies, Jenni Molloy, Robin Hayward

DISCUS a-CDR £15.00

Transient V Resident
Dharma Day - Live 1997
"A large, swirling, organic mandala of music, two ecstatic trips spread generously over two CDs. In these abstract tone paintings no mood dominates for long, and the pace keeps changing as though driven by pulsing quartz.....relationship which never fails to deliver anything less than excellent music" - SOUND PROJECTOR
"Both listenable and contemplative.....a dazzling array of textures and approaches.....engaging and entertaining .....kept me guessing" - RUBBERNECK

CDs AVAILABLE BY MAIL ORDER
BOX 658 SHEFFIELD S10 3YR ENGLAND

playing for a couple of hours. There's a CD-R available on Trop Groove records. I'm not sure any of us still really rate the material on it very highly. We have at least 30 hours of music which in retrospect would've been a lot better, so I think the plan is to delete it and put something else out instead. I'm planning on a series of CDs for Infinite Chug but haven't had the time to trawl through the sack of tapes to find the best bits. The line-up consists mainly of members of all the bands already mentioned, so we all have a background in guitar music of one kind or another to some extent.

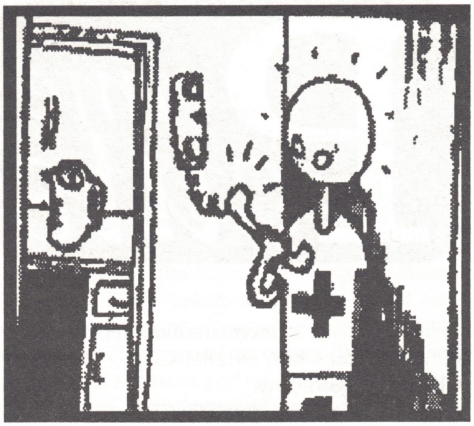
"I believe within the next 2 or 3 years vinyl is going to be the only format which still has any real gravity — if for no other reason than its financially induced exclusivity."

Why did you give up producing cassettes? Graphic Death was one of the better British tape labels.

AC I gave up cassettes because I reached a point where I was financially in a position to release other formats which would reach a larger audience. Also, the cassette label boom of the early-to-mid-90s made it extremely difficult to sell anything when everyone and their dog was putting out every sound they'd ever recorded. I think the same thing is just about to happen with CDs. I believe within the next 2 or 3 years vinyl is going to be the only format which still has any real gravity — if for no other reason than its financially induced exclusivity.

How do you see what you're doing in relation to the 'establishment' of improv? Do you feel like an outsider working from a different background or outlook?

AC I'm not sure the improv scene is necessarily hostile towards young'uns such as ourselves invading its sonic territory whilst still keeping a foot on the alt.rock side of the fence, but I'd say



it's not used to it...yet. None of us are trained musicians so we don't really connect with aspects of it on that level, but we've all been playing our instruments long enough to have developed a wide enough musical vocabulary for that not to really be an issue. My personal taste goes with improvised music which is generically non-referential or, I guess, non-idiomatic, so I actually believe our lack of stylistic knowledge is a strength rather than a weakness. That said, I still don't really feel like a part of the established improv community, but up until recently I don't think I've been a reasonable enough player to carry it off. But, you know, I'm still young. I can wait. **R**

RECENT RECORDINGS

The XIII Ghosts, **Giganti Reptilicus Destructo Beam** (Scatter 04, nda CD); Small Things, **Pregnant Longer Than Humans** (Infinite Chug CHUG 4, 1995-96 LP); The XIII Ghosts with Derek Bailey & Thurston Moore, **Legend Of The Blood Yeti** (Infinite Chug CHUG 5, 1997 CD); Bald Mermaid, **Let Us Be Your Snails** (Infinite Chug CHUG 6, 1997 LP); Small Things, **Keep Calm And Dig** (Infinite Chug CHUG 8, 1998 CD); Clarence Palmer, **Precious** (Trop Groove TG02, 1998 CD-R)

ADDRESSES

Andrew Clare/Infinite Chug, 14 Worcester Close, Langdon Hills, Essex SS16 6TW, England (website: http://www.inchug.force9.co.uk); **Clarence Palmer/Trop Groove**, Flat 2, 3 Alexandra Villas, Brighton BN1 3RE, England

Prime cuts

Jocelyn Robert, 20 moments blanc lents
(Ohm/Avatar Ohm/Avtr 010 CD)
Christof Migone, vex
(Ohm/Avatar Ohm/Avtr 009 CD)
Pierre-André Arcand, ERES + 7
(Obz 002 CD)
Various Artists, Ding Dong Deluxe
(Ohm/Avatar Ohm/Avtr 001 CD)

The Canadian electroacoustic scene remains strong, challenging and accessible, and Ohm are at the forefront of production with this excellent clutch of work — two new and two reissues. Jocelyn Robert's CD is an exploration of the 'Chambre Blanc' (whatever that is — some kind of art installation?) and sound images of sites it has occupied. The first part of the CD paces slowly through a gallery of sounds, including construction and general street noise. The mundane sounds gain dynamism through subtle distortion and collage, but it is the second half that is fascinating and truly experimental. In an attempt to treat sound as image, a repeated sequence moves from utter incomprehensibility into relative clarity like a picture coming into focus; then a girl's laugh is captured and slowed until the sound breaks up and the internal workings of the sound are audible, what Robert refers to as getting "into the grain" of sound.

Christof Migone collaborates with Michel F Côté, Gregory Whitehead and Louis Ouellet to produce **vex** — a work in three parts, revolving around Satie, Artaud and Gilles Deleuze, although as far as I can tell there is little reference to these artists in the music. This is fairly nice, friendly stuff, playful and textured, and is entertaining and intriguing without being overly challenging. The amiable use of voice, electronics and found sound in manageable short tracks would make this an ideal starting point for beginners in electro-acoustics.

On the other hand, Pierre-André Arcand's **ERES + 7** is a compilation of pieces from 1985 to 1990, and is rather more noise/industrial than it is electroacoustic. Instead of entertainment or innovation, Arcand has chosen the endurance route, creating lengthy tracks that use bludgeoning loops of furious scraping, crunching, dragging and surface noise to assault the listener. Apart from one track made up entirely of vocal samples, this is much less imaginative, albeit much louder, than the other CDs here.

Ding Dong Deluxe was originally issued in 1994, and is the ideal CD for those 'shuffle' moments, as it features 99 tracks of 30 seconds or less. Taking the idea of the short attention span to ridiculous extremes, this CD works in a very throwaway fashion yet still manages to be worthwhile. Some of the pieces could be from much larger works, while others seem individually crafted as tiny sound gems. Artists include John Oswald, Christof Migone, Neil Wiernik, Chantal Dumas, Jocelyn Robert, and Pierre-André Arcand. (*Ohm/Avatar, 541 Saint-Vallier Est #4, Québec, Qc, Canada G1K 3PG*)
Jim Barker

Eleanor Hovda, Ariadne Music
(O.O. Discs 0046 CD)
Arthur Jarvinen, Erase The Fake
(O.O. Discs 0048 CD)
Lindsay Cooper, A View From The Bridge
(Impetus IMP CD 29831 2CDs)

Because Eleanor Hovda's music is mostly a filigree of subtle gestures, whispers, hints and nuances, the boldness of certain ideas can catch you unawares. The ululatory vocal (derived from a Zairian yodel-like call) on 'Song In High Grasses', for example. Both the music and instrumentation — Scelsian cello-drone, breathily expressive flute — seem entire of themselves; until, that is, Charlotte Regni begins to sing. Then the scale of the enterprise becomes apparent, as the sudden appearance of a human figure in a vast wilderness appears to tame it. Hovda does something unexpected in 'Onyx', too: with a simple, understated melody she quells the agitated strings and ushers in a minimalist

passacaglia for violin. It provides a lull in the proceedings, nothing more, but one that is curiously affecting. Hovda was previously unknown to me, and I'm glad to have made her acquaintance: each of the works on this disc is distinctive.

Arthur Jarvinen's music is reminiscent, in its jazz instrumentation applied to a kind of mechanistic swing, of a less punchy Steve Martland; also Phillip Johnston's work for theatre and film. Four of the pieces are from the *Hole-Flow Symphony*, in which low-level feedback, like background radiation, powers a small ensemble plus soloists. Minimalism meets improvisation on the title track, and jazz and rock are evoked. The low-impact rock riffs are like someone shadow boxing, mimicking solid blows, but this is rather appealing. 'Cheap Suit Tango' offers pastiche rather than passion, and 'No Blues', a harmonica lament, exhausts (perhaps deliberately) its musical resources long before closure. Even so, Jarvinen's music invariably satisfies.

The live recording of Lindsay Cooper's 'Concerto For Sopranino Saxophone And Strings' is a troubled affair; the ensemble is often raw-boned and gawky. But because the piece contains stimulating melodies (Cooper's strong point, both as an improvisor and a composer) and textures, interest is consistently maintained. If only more rehearsal time had been allocated. This intriguing two-disc set also contains individual songs for Sally Potter, Maggie Nicols and Phil Minton, various chamber works (often for unusual instrumental configurations), and a home studio piece for synthesized ensemble and bassoon. The major work is the 38-minute suite, 'An Angel on the Bridge', which ABC (Australia) issued in 1991. Many of the compositions were written for theatre, film and television, and they have an episodic, soundtrack quality that militates against argument and emotional extremes. For contrast, file alongside Keiji Haino or Sibelius. (*O.O. Discs, 261 Groovers Avenue, Black Rock, CT 06605-3452, USA / Impetus Records, 10 High Street, Skigertsa, Ness, Isle Of Lewis, Outer Hebrides HS2 OTS, Scotland*)
Brian Marley

Thurston Moore/Evan Parker/Walter Prati, The Promise (Materiali Sonori MASO CD 90106 CD)
Nmperign, 44' 38"/5
(Twisted Village TW-1046 CD)
Werner Lüdi, Ki
(Intakt CD 051 CD)

Youthful sonic entrepreneur and guitarist Thurston Moore gets to play with all his idols. He's even gigged with Cecil Taylor. Here, he strings together a session with Evan Parker (soprano and tenor) and the sound-sculptor Walter Prati who plays six-string electric bass alongside his usual live electronic trickery. Prati uses the latter quite subtly, adding tiny Evan Parkers to the mix, whilst his rattling bass is slightly ill-mannered compared to the intricate interaction of the others. Parker is the main focus of attention, and he is also the adhesive agent among the disparate parts that brings everything together. Minus the multimedia CD-ROM track — which enables you to make your own rather limited music from the samples — and the vocal track about child exploitation, this is a relatively short outing, but highly enjoyable nonetheless — especially on headphones, where the hypertrophy of detail brings everything to life.

Nmperign consist of the Americans Greg Kelley (trumpet) and Bhob Rainey (soprano), with Tatsuya Nakatani (percussion) from Japan. They are clearly influenced by the languages of European improvisors, and the egalitarian, presuppositionless approach of say, the Spontaneous Music Ensemble. However, as they unfurl into more expansive vistas, they also hark back to the long improvisations of the early Art Ensemble Of Chicago. This is probably due to the refreshing presence of Kelley's trumpet — an instrument that seems to get overlooked in improv. He blows raspberries, whilst Rainey sucks on his reed like a lollipop; Nakatani plays like a musical Jackson Pollock, adding drips and splashes of sound. The result is a very delicate music, created out of an alternative vocabulary.

Lüdi's CD **Ki** is in two parts, with two very different bass players. The first half is set in a studio in Zürich, with Shoji Hano on drums, and the indomitable William Parker on bass, who is on superlative form whilst rumbling, strumming, and bowing. Meanwhile, Lüdi on baritone sax, snorts and snuffles like a warthog. The second set comes from a live gig in Tokyo, with electric-bass player Tetsu Yamauchi replacing Parker. Yamauchi's

New on ***INTAKT RECORDS***

KOCH-SCHÜTZ-STUDER & MÚSICOS CUBANOS

FIDEL

Hans Koch, Martin Schütz, Fredy Studer, Juan "Cotó", Antornarch, Pedro F. Almeida Berriel, Cristobal Larrinaga Cabrera, Bobby Carcassés, Silvia Amaro Garcia, Yudit Martinez Hechavarria, Amado de J. Dedéu Hernández, Roberto Hernández, Leonardo Planches Lara, José Pérez Manreza, Arturo Cabrera Martinez, Blasegües Martinez, Emilio del Monte Jr, Dolores Banguela Navarrete, Mario F. Rodriguez Pedroso, Santiago Garzón, Rill, Damarys Driggs Rodriguez, Mario Orlando, Ortega Zulueta

Intakt CD 056

DAVID MOSS

TIME STORIES

David Moss plays duos with

Heiner Goebbels, Catherine Jauniaux, Hans Peter Kuhn, Koichi Makigami, Christian Marclay, Phil Minton, Frank Schulte

Intakt CD 054

BARY GUY & LONDON JAZZ COMPOSERS ORCHESTRA

DOUBLE TROUBLE TWO

With Irène Schweizer, Marilyn Crispell and Pierre Favre

Barry Guy, Henry Lowther, Marc Charig, Jon Corbett, Paul Rutherford, Chris Bridges, Alan Tomlinson, Robin Hayward, Trevor Watts, Evan Parker, Simon Picard, Peter McPhail, Paul Dunmall, Phil Wachsmann, Marilyn Crispell, Irène Schweizer, Barre Phillips, Paul Lytton, Pierre Favre

Intakt CD 053

EUGENE CHADBOURNE – HELLINGTON COUNTRY

THE HELLINGTUNES

Eugene Chadbourne, Alex Ward, Pat Thomas, Leslie Ross, Carrie Shull, Paul Lovens

Intakt CD 052

WERNER LÜDI

KI EAST TOKYO – KI WEST ZÜRICH

Werner Lüdi, William Parker, Tetsu Yamauchi, Shoji Hano

Intakt CD 051

INTAKT RECORDS
website: www.intaktrec.ch
e-mail: intakt@intaktrec.ch

INTAKT RECORDS, P.O. Box 468, CH 8024 Zürich, Switzerland *(Please write for catalogue)*
Distribution ENGLAND: Cadillac Distribution, 67-71 Collier Street, London, N1 9DF, Tel. 0171 278 7391 / Fax 0171 278 7394

hollering accompanies the hullabaloo he makes with his growling, snarling, deep, distorted electric bass, while Lüdi and Hano blow and bang for their lives. Hard and cool. (*Materiali Sonori, via Tre Novembre 2, San Giovanni Valdarno, 52027 (AR), Italy / Twisted Village, 12 B Eliot Street, Cambridge, MA 02138, USA / Intakt Records, P.O. Box 468, CH 8024 Zürich, Switzerland*)
Mark Greenaway

Ploppy, Teach Yourself Chinese
(Non Servium/Ab Servium no number CD-R)
Clarence Palmer, Precious
(Trop Groove TG02 CD-R)
Lou Mallozzi, Radiophagy
(Penumbra Music CD005 CD)
Ramuntcho Matta/Samon Takahashi, Soundcards From Chile (AnAnAnA Non Series non002 CD)
Ploppy is Peter Harris and Saul Hewish, and **Teach Yourself Chinese** was recorded "in a fairly shambolic manner" on an Apple Mac and 4-track, using sound sources including recordings from a trip to India and half-understood computer software. So far, so promising. Sadly what we end up with is a half-baked sound collage which rambles amiably enough from lo-fi techno to long drones with half-heard snatches of radio, in a rather muddy mix. This would make a good cassette but on CD-R the low sound quality weighs against it and makes it sound like an nth generation copy of a tape of a 'proper' CD. Even so, there's promise in Ploppy.

Also promising are Clarence Palmer, a flexible gang of Brighton electronic and instrumental improvisors comprising Andrew Clare, Iain Paxon, David Ewan Campbell, Richard Herring, Jason Williams, and Matthew Solle. The approach is minimal, ('precious' perhaps?) with electronics, guitar and many tiny noises vying for attention. Some of this has a gentle and meandering quality that is often very charming, yet it never really seems to get off the ground. Reserve seems to hold sway, which is fine when you have your girlfriend's mum to tea, but causes constriction during improv sessions. I'll be interested to see where this loose-knit group heads, but for now they seem a little too reluctant to really engage.

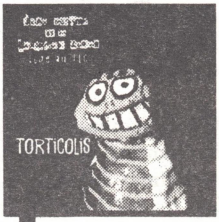
Radiophagy is a much more accomplished outing. Mallozzi, who has been experimenting with language and sound since 1986, offers a coherent trio of long pieces produced for radio. Each work relies heavily on speech and memory, using a variety of approaches from "overheard and underheard" speech and computer manuals to cut-ups, layering and interviews. As these are radio works the speech is almost wholly scripted, creating a rather stagy feel, but this doesn't detract from the impact. Interspersed with the speech are environmental recordings and the odd snatch of music, but generally the voice is centre stage in these sound plays. Compelling.

Soundcards From Chile was created for the Chilean Pavilion at the 98 Lisbon World Exhibition. Intended to simulate a sound trip over Chile, it achieves far more than that. In this masterful work, Matta and Takahashi venture into some intangible areas of existence, drawing from everyday sounds a genuine sense of wonder that is truly captivating. Many sounds are presented untreated — a brass band plays, children sing in class, insects chirp, birds sing, cars pass, and so on — and this shows a mature attitude to the material, allowing it to speak for itself or in a studio-created voice as the mood dictates. An all-but perfect marriage of the organic and synthetic. The composers hoped to express what the music of the Chilean Indians would be if they had survived and used modern sound technology. We can't know if they succeeded in that, but they have succeeded in making a work of rare and precious beauty. (*Ploppy, w+w, Beaford Centre, Beaford, Winkleigh, North Devon EX19 8LU, England / Trop Groove, Flat 2, #3 Alexandra Villas, Brighton, BN1 3RE, England / Penumbra Music, P.O. Box 282, Grafton, WI 53024, USA / AnAnAnA, P.O. Box 21671, 1137 Lisboa Codex, Portugal*)
Jim Barker

Carlo Actis Dato Quartet, Delhi Mambo
(YVP Music CD 3065 CD)
Day & Taxi, About
(Percaso Production CD 17 CD)
Steve Lacy plus..., Five Facings
(FMP CD 85 CD)
Dato, for a decade or more, has been one of the more original voices in the new Italian music. His quartet, with fellow reedman Piero Ponzo, plus the bass/drums team of Enrico Fazio and Fiorenzo Sordini (both heard in the Anglo-Italian quartet

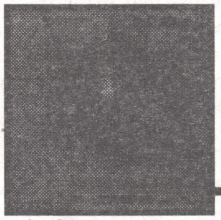
Ambiances magnétiques

FRED FRITH GUITAR QUARTET
Upbeat
AM 063 CD



JEAN DEROME ET LES DANGEREUX ZHOMS
Torticolis
AM 061 CD

ROBERT M. LEPAGE
MARTIN TÉTREAULT
Callas: la diva et le vinyle
AM 059 CD



RENÉ LUSSIER,
MARTIN TÉTRÉAULT
Dur Noyau Dur
AM 057 CD

RENÉ LUSSIER
Chronique d'un génocide annoncée
AM 058 CD

JOANE HÉTU
JEAN DEROME
Nous perçons les oreilles
AM 054 CD

To receive our complete catalogue, more than 115 cd's
DAME
4580 av. de Lorimier, Montréal, Québec, Canada, H2H 2B5
t. 514.526.6849 f. 514.526.4487 e. dame_cd@cam.org
www.cam.org/~dame_cd/
available in UK by Impetus and ReR Megacorp

dame

with Elton Dean) produces a vigorous, lively, unpredictable music that reflects on many aspects of Mediterranean culture. The faintly exotic titles, e.g. 'Gongs On Mekong', are sometimes a little misleading; 'Sintra' doesn't sound very Portuguese, more of a tango with klezmer overtones. Although the drum solos irritated me, there is some fine playing (a Hadenesque intro to one piece, a couple of extraordinary baritone outings by the leader). Overall, it came across a tad overbearing; it sometimes felt like being in the sun at a wedding reception in a village square with a band who wouldn't take a break.

Day & Taxi, a long-running Swiss group, features Christoph Gallio (alto, soprano), Dieter Ulrich (drums) and newcomer Dominique Girod, who replaces Lindsay Cooper (the bass-playing one). Girod studied with Jean-Francois Jenny-Clark, a pretty good recommendation. He contributes much to a well-rounded trio sound, where short compositional vignettes (occasional touches of Lacy in there) are mixed in with looser, more open pieces. I'll always find room for a good sax-bass-drums trio, and this quietly persuasive CD (nicely-packaged, liner notes by the ubiquitous John Corbett), comes highly recommended.

If the CD accompanying Steve Lacy's book (see review of *Findings* in **Rubberneck 18**) was a master class, then **Five Facings**, from the 1996 Free Music Workshop, is a real summit meeting. Duets with old friends (Ulli Gumpert, Misha Mengelberg, Fred Van Hove) and new (Marilyn Crispell and Vladimir Miller), each of whom was also presenting his/her own group. The rehearsed pieces are all Lacy compositions: 'Art' (first heard on **Momentum**) has a solemn, formal 'accompaniment' by Gumpert that on close listening reveals far more; two pieces with Crispell include a poignant 'Blues For Aida'; 'The Wane', from the anti-war 'The Woe' (check **Weal And Woe** on Emanem) is a short but moving coda to the collection from Lacy and Miller. Unrehearsed, Lacy and Van Hove launch into a staggering 20-minute improv; also unrehearsed, Lacy and Misha play (guess what?) Monk and (guess what?) it's a sheer delight. (*YVP Music, Hirschweihe 3, D-89250 Senden, Germany / Percaso Production, Heldenstr 131, CH-8055 Zürich, Switzerland*)

Gerard F Tierney

Nadelohr, Charming Stories
(Unit Records UTR 4114 CD)
Stefano Maltese Open Sound Ensemble, Living Alive (Leo Records CD LR 265 CD)
Chris Burn's Ensemble, Navigations
(Acta 12 CD)

The Ornette meets Schoenberg formula is given a clear, inventive and witty airing by the Nadelohr Quartet — Mathias Gloor (piano/synthesizer), Christian Strassle (violin/voice), Christoph Grab (tenor/alto sax) and Dominik Burger (percussion/vibraphone). The compositions lean more towards pastiche than originality but the variety, kaleidoscopic arrangements and the wonderful precision of delivery offer much to keep one involved. Included are settings of poems of Daniil Charms (in German) and we are told his writing inspires much of the rest.

Living Alive is a rich and complex if inconsistent album. The muscular oblique bass of Paul Rogers, the expressive range of pianist Sophia Domancich, the Wheeleresque horns of Arkady Shilkloper and the resourceful percussion of Antonio Moncado combine to create a sense of endless imagination. Nothing is hurried, Stefano Maltese's writing and arranging leaves ample space for all possible combinations to deliver. Rooted in jazz, freebop and ballads, straying occasionally into textural yet cohesive improvising there are few real surprises in store for the listener, but rather a feeling of great players getting on with the business.

Navigations, the long overdue follow up to **Cultural Baggage** (Acta, 1990), reveals a fascinating soundworld. This time the Ensemble has been expanded to feature 11 players whose interactions are ordered and restrained through a series of structures provided by the group members that ensure space, focus and textural variety. Burn is himself well suited to this approach, straddling the worlds of free improv and new music (most notably with his performances and recordings of the works of Henry Cowell). And he has chosen the members of his Ensemble well in terms of overall instrumental colour and individual qualities. Each is a fine improvisor with a unique voice on their instrument. The result is unlike the rumbustious energy of the London Jazz Composers Orchestra or the spiky "insect music" (as Kent

Carter calls it) feel of much large-scale improv. The players attend to the overall sound with a rare reserve and sense of flow. Stockhausen and Xenakis are suggested but the humanity, energy and engagement afford each moment with a vividness that is rarely present outside of improv. (*Unit Records, P.O. Box 53, CH-1789 Lugnore, Switzerland / Acta Records, 28 Aylmer Road, London W12 9LQ*)
Gus Garside

Peter Kowald Ort Ensemble Wuppertal, Cuts (FMP CD 94 CD)
Rüdiger Carl, Book/Virtual Cowws (FMP/OWN-90007/9 3CDs)
Peter Kowald convened the 22-strong Ort Ensemble every Saturday night for a year. The intention was to see whether young improvisors from different backgrounds and with varying degrees of experience could workshop a music that was satisfying for players and listeners alike. Evan Parker (soprano sax), Carlos Zingaro (violin) and Lê Quan Ninh (percussion) swell the ranks for this documentary recording. Although their names feature prominently on the CD sleeve, they are integrated into the ensemble and receive no preferential treatment. We can easily discern their presence, of course, because each has a distinctive voice; but this is predominantly an organic, densely textured ensemble music, heavily slanted towards strings and woodwinds. Kowald has fashioned a 20-part suite out of fragments from four days of improvisation. Though some parts are rather static and blocky, deft editing keeps things flowing nicely. The self-consciously tidy ending is the only, albeit minor, aesthetic lapse. Otherwise there is much here to admire and a great deal to enjoy.

Enjoyment is a key word, too, for Rüdiger Carl. He offers himself to a wide range of playing situations, and makes no distinction between high and low art. Hence **Virtual Cowws**, a cerebral and abstract aural jigsaw puzzle, fits well with the inspired buffoonery of the September Band (whose version of Pharaoh Sanders' 'Upper and Lower Egypt' is an absolute delight); or, for that matter, Jailhouse, who mix Sun Ra's slouching rhythms and rinky-dink 1970s synthesizer sound with a touch of Casio-style Kraftwerk in the ambience of a Lee Perry dub.

Book (2CDs) contains rehearsal tapes, snippets of live performance, studio solos, and several pieces culled from records that are mostly no longer available. The Cowws Quintet (often with Mayo Thompson's recitations and maximally-amped guitar) features heavily, as do the September Band and Jailhouse. There are also contributions from Buben (Carl's clarinet/violin duo with Hans Reichel), the Main Quartet, Irène's (Schweizer's) Hot Four, and the attractively gushing Kassel water organ at the cinema Kaskade. Tracks are invariably short and to the point. After three CDs of most people's music you wouldn't wish to hear a minute more. With Rüdiger Carl it's just an appetite-whetter. (*FMP distributed by Cadillac: 0171 278 7391*)
Brian Marley

Thomas Borgmann Trio & Peter Brötzmann, Stalker Songs (CIMP 160 CD)
FJQ, FJQ (RM 001 CD)
Fushitsusha, Withdrawe, This Sable Disclosure Ere Devot'd (Victo CD060 CD)
Borgmann and Brötzmann are joined on **Stalker Songs** by the veteran bassist Wilber Morris and the recently deceased Denis Charles; together, they have produced a minor free jazz classic. Anyone expecting the blitz associated with the Germans will not be disappointed; certainly Brötzmann sounds renewed with passion and spirit — as producer Robert Rusch points out. The two tracks are both over 30 minutes, and although they are improvisations, there is an august thematic unity in their spontaneous composition. Brötzmann plays tarogato and tenor, and Borgmann sopranino and tenor, but it is the smaller horns that almost steal the show with their dazzling clarity. Because CIMP do no mixing, Rusch apologises for Borgmann getting too close to one of the mics; he needn't have bothered: what you get is a mighty tenor sax solo in super-duper close-up — just like you've stuffed your head up his horn. **Stalker Songs** is a fine example of how seasoned improvisors can pull off the perfect set.

FJQ certainly sound bigger than the sum of their parts: one wonders if some electronic alchemy has transformed their rather conventional instruments into new interesting ones. Alfredo Genovesi's dissonant guitar sounds like any number of different instruments; and Jerry Bird's bass

resembles the Moroccan instrument the guembri. Robin Musgrove lays down a steady rhythmic pulse mixed with funky breaks. Ntshuks Bonga's sax oscillates between atonal smears, multiphonics, soulful licks, and exoticism. FJQ have a unique sound, with Eastern, African, and No Wave influences being prevalent in their punky jazz.

Obviously the best place to see Keiji Haino is on stage: dressed in black, wearing sunglasses, with cape and staff; looking like he means business (it wouldn't be the same if he wore leathers and torn denim). With his improvising rock trio (Yasushi Ozawa, bass; Ikuro Takahashi, drums; Haino, guitar) vaporising the flesh of the foolhardy in the front row, if ever there was a holocaust — an offering wholly consumed by fire — this is it. No CD can adequately capture the live Fushitsusha, and this one struggles with its distant, flat mix. As well as the scorch, and Haino's tortured cries over menacing bass lines, there are long seductive, trance-like passages where pain and pleasure entwine, and we get sucked in, like moths to a flame. (*CIMP, The Cadence Building, Redwood, New York 13679, USA / FJQ, c/o Robin Musgrove, 5 Percy Bilton Court, Skinners Lane, Heston, Middlesex TW5 0QE, England / Les Disques VICTO, C.P. 460 Victoriaville, Québec, G6P 6T3, Canada*)

Mark Greenaway

Maya Homburger and Barry Guy, Ceremony
(ECM New Series 1643 CD)
IST, Ghost Notes
(Bruce's Fingers BF28 CD)
Daunik Lazro & Carlos Zingaro, Hauts Plateaux
(Potlatch P 498 CD)

Readers of this magazine familiar with Barry Guy's fiery virtuosic bass in the Evan Parker Trio, or his own LJCO, may be unaware of his Early Music connections. One of the most fertile of these is with his partner and label boss Maya Homburger. Homburger is herself a virtuosic exponent of the baroque violin. **Ceremony** opens with its only genuine baroque piece, 'Annunciation' by Heinrich Biber. However, it sets the scene for the ensuing compositions, all by Guy. We get a violin solo, a bass solo (a rereading of 'Still', an improvisation around a theme previously aired on **Fizzles**, Maya Recordings 1991), two duos and 'Ceremony' itself for multitracked baroque violins. This last piece draws heavily on Biber for its language and extends his experiments with preparations into electronic manipulation. Homburger's mannered and reverent style contrasts with the restless explorations of Guy and it is to his credit that the writing manages to make a virtue of this. Homburger, in her turn, brings a spirituality to a range of material without compromising her distinct sense of self.

After two totally improvised albums IST (Rhodri Davies, harp; Mark Wastell, cello; Simon H Fell, bass) have opted this time to employ structures for two-thirds of **Ghost Notes**. Fell is well known for this approach, as is Chris Burn's Ensemble, of which Wastell and Davies are members. Most of the pieces were written by or for the group and inevitably suit them well. What fascinates is the range of compositional strategies employed and the creativity of interpretation. This new direction in which architecture replaces organic development creates a stimulating and disturbing contrast to the freer pieces.

Potlatch is a young French label that is rapidly developing an impressive catalogue of some of European improvised music's most intimate moments. Here the veteran Portuguese violinist Carlos Zingaro unleashes an intense set of electroacoustic duos with French saxophonist Daunik Lazro. These improvisations are so clear, concise and structured that it comes as a surprise to learn that they were recorded live. (*ECM distributed by New Note: 01689 877884 / Bruce's Fingers, 24 Chauntry Road, Haverhill, Suffolk CB9 8BE, England / Potlatch, BP 205, 75921 Paris Cedex 19, France*)

Gus Garside

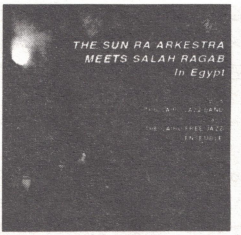
Vlatko Kucan Quartet, Live At Palo-Palo
(True Muze TUMU CD 9803 CD)
Keith Yaun Quintet, Countersink
(Leo Lab CD 047 CD)
Pandelis Karayorgis Trio, Heart And Sack
(Leo Lab CD 048 CD)

Despite extreme hardening of the arteries, jazz still occasionally cuts a caper. **Live At Palo-Palo** has feline ostinatos, driving rhythms and a joyous swing. Vlatko Kucan, a Yugoslav based in France, is a sparing saxophonist, not given to extremes of gesture or superfluous oration. He shares writing

LEO RECORDS

Music for the inquiring mind
and the passionate heart

Leo Records is approaching its 20th anniversary by launching a new label entitled "Golden Years of New Jazz". The idea of the label emerged from the realisation that the so-called Free Jazz, New Jazz, or New Music is at least forty years old. Our aim is to document and to preserve for posterity some of the golden moments of this artistic movement. All CDs from this label have a new packaging. We got rid of the plastic jewel box and we shall not be polluting the planet. The new packaging format is called "digifile". It is light, strong, and beautifully designed. Our new label is instantly identifiable by a unifying design.
Prices: CD - £ 11.00, p&p £ 1.00 for every shipment (it does not matter how many CDs you order in one separate shipment). Special introductory offer: buy any three CDs at £ 30.00 plus £ 1.00 p&p. Buy all four CDs at £ 40.00 including postage.
Payment by Cheques, Postal Orders, I.M.O., Eurocheques, Visa or Master cards to: ***Leo Records, The Cottage, 6, Anerley Hill, London SE19 2AA.***
E-mail: leorec@atlas.co.uk website: http://www.atlas.co.uk/leorecords/

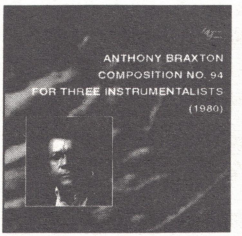


GY 1 **THE SUN RA ARKESTRA meets SALAH RAGAB IN EGYPT** plus **THE CAIRO JAZZ BAND**

Original LP released by "Praxis" label in 1983. Seven compositions, total duration 69'52. Released with two bonus tracks previously unissued. Extensive notes by Hartmut Geerken who invited Sun Ra to Egypt. A historic document, a must for any Sun Ra follower.

GY 2 **THE GANELIN TRIO** ***CON AFFETTO***

Complete performance by the legendary Trio of their seminal composition **Semplice** (57 minutes) plus three encores. Recorded live in Moscow, 1983, and released in its entirety for the first time. Total duration over 74 minutes.



GY 3 **ANTHONY BRAXTON**

COMPOSITION N. 94 FOR THREE INSTRUMENTALISTS (1980).

Live recording of the previously undocumented Anthony Braxton Trio featuring **Ray Anderson** on trombone and **James Emery** on electric guitar and electronics. Recorded in Bologna in 1980. Two sets, total duration over 76 minutes. Extensive notes by Graham Lock.

GY 4 **HARTMUT GEERKEN / JOHN TCHICAI / FAMOUDOU DON MOYE**

CASSAVA BALLS

Original LP released by "Praxis" label in 1985. 9 compositions, total duration over 64 minutes. Released with three previously unissued bonus tracks documenting live performance of the trio at the "Praxis '85" festival in Athens. Notes by Hartmut Geerken.

duties with Jay Oliver, the bassist on this 1991 concert recording. Trombone and drums make up the rest of the quartet, and guest Tomasz Stanko plays trumpet in a peppery, forthright manner. Oliver's 'Dance Of The Robot People' is a highlight, but altogether this is a quality set. Even the inclusion of 'Round Midnight' — done by everybody, mostly to death — doesn't mar the proceedings; the first half is a bass solo, the second bears such a negligible relationship to the Monk warhorse you'd think it was a beast of an entirely different stripe.

The slinky theme (with spiky irruptions) of 'Durt Kolphy', the opening number on Keith Yaun's **Countersink**, is coolly filmic. But the solos here and elsewhere smoulder impressively, especially those by Mat Maneri (violin) and Nathan Cook (tenor sax). Yaun's guitar, though sometimes brittle and angular, is a warm-toned interrogator. Cook has something of Ellery Eskelin's crabwise phrasing and exaggeratedly slurred articulation. John Lockwood (bass) and Johnny McLellan (drums) provide a loosely-woven magic carpet of sound on which the frontline musicians take flight. The high order compositions by Yaun, Maneri and, most impressively, McLellan, transmute effortlessly into a great group sound. Great improvising, too. One of the best CDs I've heard this year.

Both Yaun and Karayorgis are Boston based. The other thing they have in common is Mat Maneri, who engineered both of these sessions. Maneri doesn't play on the Karayorgis disc, but the bassist and drummer (Nate McBride and Randy Peterson, respectively) are his regular trio partners. So, small world; but a world rich in natural resources. **Heart And Sack**'s title ('Hackensack', anyone?) and staccato asymmetrics are Monkian; and on 'Lautir' the spirit of that other genius of modern music, Misha Mengelberg, is evoked. But Karayorgis has his own way with rhythm, space and splintered chords. Original readings of Dolphy's 'Miss Ann' and Ellington's 'Frustration', and some fine compositions by Karayorgis, help to make this CD the considerable success that it is. (*True Muze, Hohenesch 61, D-22765 Hamburg, Germany / Leo Lab, The Cottage, 6 Anerley Hill, London SE19 2AA*)

Brian Marley

Pauline Oliveros, Alien Bog/Beautiful Soop
(Pogus Productions P21012-2 CD)
Pauline Oliveros, Electronic Works
(Paradigm Discs PD 04 CD)
Various Artists, Travels Of The Spider: Electro-acoustic Works From Argentina
(Pogus Productions P21015-2 CD)

Those who know Oliveros' work from her more recent Deep Listening outings will find these two CDs of early works (1965-1967) far less 'New Age' (though on different labels, they are described as companions to each other). They do demonstrate, however, that her music has always derived from experiments with tape delay and not, as detractors might suggest, with meditative improvisation. All of the pieces on these two CDs are constructed from very simple sources, mostly sine tones. Heterodyning (the production of a lower tone by combining two higher tones of almost equal frequency) and tape delay are used to transform the material. The material from which 'Alien Bog' is constructed is extremely simple — single, repeated sweeps of tone generators layered through delay and evoking almost programmatically the piece's title. The second piece 'Beautiful Soop' comprises echo-delayed readings of Lewis Carroll joined latterly by dissonant delayed electronics. Overall, **Electronic Works** is the more successful, since it presents in three pieces what Oliveros does best — the improvisatory transformation of non-objective electronic material without any recourse to programme, text or (apparent) intention.

The other Pogus release here presents 60 minutes from five contemporary Argentinian composers. The title track is one of two pieces by Martin Alejandro Fumarola inspired by journeys. 'Travels Of The Spider' imagines a virtual journey through the World Wide Web, 'Callejuelas' a walk through the narrow streets of Madrid. The conceit of the first I find a little strained and find it difficult to hear the concept in either piece, though they are pleasant enough. Daniel Schachter's 'Tiempo Quebrado' twangs, chirrups, fizzes and blurts for 14 minutes and despite its occlusion of structure, is extremely engaging. Teodoro Cromberg's 'Marimbagenes' throws a virtual super-marimba against a backdrop of environmental sounds; Dal Farra's 'Ashram' does similar with a wild

LEO RECORDS
Music for the inquiring mind
and the passionate heart

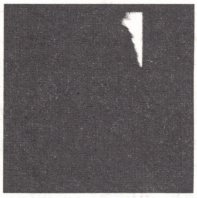
LEO LAB NEW RELEASES

LEO LAB CD 053
BERTRAND DENZLER CLUSTER
Y?

Bertrand Denzler Cluster is Benoit Delbecq - piano, Hélène Labarrière - bass, Norbert Pfammatter - drums, and Bertrand Denzler - tenor saxophone. The goal of this group is to play colourful, energetic and living music while exploring the space between composition and improvisation. The recording has been made by Radio DRS at the jazz festival in Schaffhausen.

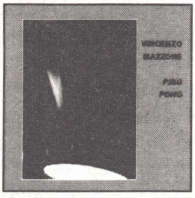
LEO LAB CD 054
STATEMENTS QUINTET
THE CAT'S PYJAMAS

Statements Quintet is half German half American: Ursel Schlicht - piano, Hans Tammen - guitar, Dominic Duival - bass, Jay Rosen - drums, Christoph Irmer - violin. This quintet, which started as a duo of Ursel Schlicht and Hans Tammen in 1989, has developed a personal language and a totally unique sound which make them instantly identifiable. Total time: 59'18.



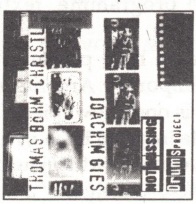
LEO LAB CD 055
BRETT LARNER/ SHOKO HIKAGE/ PHILIP GELB
INDISTANCING

Live recording where Brett Larner's koto is heard on the right channel and Shoko Hikage's koto is on the left channel. The shakuhachi player Philip Gelb is heard in the middle. Extensive notes by the master musician Tetsu Saitoh suggest that the group has started a new experiment with various sound possibilities, and the consequences of the experiment may be unpredictable.



LEO LAB CD 056
VINCENZO MAZZONE
PING PONG

Apart from playing solo drums, the drummer with the Italian Instabile Orchestra Vincenzo Mazzone, employed two large groups to create this CD: Pino Minafra's "Sud Ensemble" and "Sud Percussion Group" consisting of nine musicians. Vincenzo's vision is the birth of the planets and of human beings. With the help of his fellow drummers he creates a fantastic percussive cosmology.



LEO LAB CD 057
NOT MISSING — DRUMS PROJECT
OFFLINE ADVENTURE

The follow-up to the highly succesful first release (Leo Lab CD 036 - Urban Voices) involving twenty musicians and 23 pieces of music. Two main composers who hold the huge project together are Joachim Gies and Thomas Böhm-Christle. There are hints of jazz, new music, free improvisation, classical and pop music, but the familiar appears in new shades, unexpected turns, unpredictable twists. Total duration: 66'33

LEO LAB CD 058
THE CLARINET TRIO
OCT. 1, '98

The Clarinet Trio is two bassclarinetists Gebhard Ullmann and Theo Nabicht, and a clarinetist Jürgen Kupke. "Oct. 1, '98" is a mixture of compositions and improvisations highlighting certain "abstracted idioms" as well as the different musical backgrounds of the three musicians from contemporary to New Orleans type of music. Previous releases by Gebhard Ullmann on Soul Note and other labels received outstanding reviews.

PRICES: *One CD - £10.00.* ***P &P £1.00 with every order.*** *Payment by Cheques, Postal Orders, I.M.O., Eurocheques, Visa or Master cards to:* ***Leo Records, The Cottage, 6, Anerley Hill, London SE19 2AA.*** *E-mail: leorec@atlas.co.uk website: http://www.atlas.co.uk/leorecords/*

improvisation on a (real) mukha veena (Indian double reed instrument) and a backing tape of processed mukha veena that comes over as an immense metal percussion ensemble. This and Alejandro Iglesias-Rossi's 'Ascension' are undoubtedly the two most emotive pieces here — the rest is largely cool and abstracted. 'Ascension' is breathtaking, though, achieving a sound and an impact very much like Fripp's **Gates Of Paradise** (reviewed elsewhere in this issue), except it uses not a guitar but samples of sacred European music from the 11th to the 16th centuries. A significant and moving work — electroacoustic music at its best. (*Pogus Productions, 50 Ayr Road, Chester, NY 10918, USA / Paradigm Discs, Flat 9, Thane Mansions, Thane Villas, London N7 7PE*)
Chris Atton

Joachim Gies, Different Distances
(Leo Lab CD052 CD)
Icarus, Icarus
(FMR CD15-V1298 CD)
Rottor, The First Full Turn
(Emanem 4026 CD)
CCMC, Accomplices
(Victo cd063 CD)

That most mobile, versatile and personal of instruments, the voice, is used on these four CDs with varying degrees of invention and effectivness. On **Different Distances**, Joachim Gies duets with three musicians and two vocalists each of them aiding a quite separate aspect of his playing: a prowling, brooding presence around Thomas Böhm-Christi's cello; with Thomas Wiedermann (trombone) he is at his most searching, finding solutions for the complex puzzles that arise. Twinned with the alto of Ernst-Ludwig Petrowsky the result is the most orthodox improvisations, centring on a closely argued debate that continues over three tracks. It is the meetings with the vocalists that are the most interesting and most sharply contrasted. Three of the four duos with Ute Döring have the through-composed formality of contemporary lieder, underpinned by some very effective playing by Gies. But best of all is the pairing with Alex Nowitz who uses his voice in alliance with live electronics, giving the most enterprising, surprising mélange of sounds: birds chirping, hardcore noise (against which Gies remains aloof playing the coolest bass clarinet), cabalistic murmurings, delicate arcs of sound or, most successfully, on 'Abysses', a chaotic swirl of voices and sonic discord emerging and disappearing, provenance unknown.

Not everything on **Different Distances** works but it does bubble with the will to explore and take risks. The string dominated group Icarus however seems curiously lacking in adventure or momentum. Early on a stifling consensus seems to have descended about the permissible limits of activity, and thereafter it's a curiously airless affair. Not even Phil Wachsmann — whose meeting with Gush is one of the best recordings of improvised music in recent years — can lift the proceedings beyond it's subdued, monotonous moorings, and make Icarus fly.

The voice in that group belongs to Carol Ann Jackson who appears content to integrate rather than affirm her presence (indeed the problem would appear to be that no one was prepared to take a directional lead). Some, however, argue (not least the esteemed editor of this publication) that too often vocalists tend to dominate improvised encounters and make the musicians seem like a backing band; but I'm sure that it is in part a matter of habit, the ears focus on the voice, particularly if it is as spirited as Julie Tippett's. As one part of the quartet Rottor (Keith Tippett, Paul Rogers and Paul Rutherford are the others), recorded live playing one long piece (a solo Rutherford track is also included), she is the ineluctable locus of attention primarily, I think, because something very basic in us responds to the voice's naturally encoded expressions. Her voice becomes a healing linctus in agitated contexts or a disturbing source of dissonance beyond the reach of consolation. It is saying much about the other three musicians to state that they are as good as she is.

On **Accomplices** the trio of Paul Dutton (voice and harmonica), John Oswald (alto sax) and Michael Snow (piano and synthesizer) display totally uninhibited abandon, with Dutton in particular giving a bravura performance of deranged warblings, guttural rumblings and linguistic congestion. It is a thoroughly enjoyable, arrestingly unstable recording, the result of several live performances made continuous by very clever links created by Oswald who, besides editing,

LEO RECORDS

Music for the inquiring mind
and the passionate heart

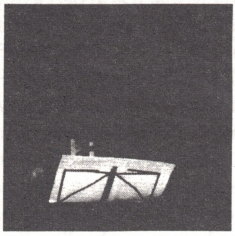
LEO RECORDS
NEW RELEASES

CD LR 266
IVO PERELMAN with MATTHEW SHIPP, RASHIED ALI, GUILHERME FRANCO, CYRO BAPTISA
Brazilian Watercolour

This CD, which was recorded earlier than the Alexander Suite (CD LR 258) will catapult Ivo Perelman to stardom. Among specially constructed 12 pieces, the standards "Brazilian Watercolour", "Desafinado" and "Summer Samba" acquire a special significance. Liner notes by Stuart Broomer. Total time: 59'24

CD LR 267
DOMINIC DUVAL THE EQUINOX TRIO
Equinox

Previous CDs by Dominic Duval on Leo Records (**Navigator** and **The Alexander Suite**) received outstanding reviews. The Equinox Trio with Tomas Ulrich on cello and Michael Jefry Stevens on piano adds another dimension to his recording output. "What makes this output so remarkable, though, is not its sheer volume but its quality and diversity" (Stuart Broomer, liner notes).



CD LR 268
VYACHESLAV GUYVORONSKY/ EVELIN PETROVA DUO
Chonyi Together

This new duo of Slava Guyvoronsky (trumpet) and Evelin Petrova (accordeon & voice) will take new music scene by storm. One of 11 pieces on this CD, **Celestial Yaha**, was awarded with the special Astor Piazolla prize for compositions in Italian city Castelfidardo in October 1998. Total time: 61'16.

CD LR 269
BRASSERIE TRIO
Musique Mechanique

Brasserie Trio is Carlo Actis Dato on reeds, Alberto Mandarini on trumpet and Lauro Rossi on trombone. 12 pieces on this CD were recorded live in Pisa in December, 1998. The aim of this trio is to create music of quality which is fun to play and fun to listen to, with strong theatrical and visual elements which captivate the audience. Total time: 61'37

PRICES: *One CD - £10.00.* ***P &P £1.00 with every order.*** *Payment by Cheques, Postal Orders, I.M.O., Eurocheques, Visa or Master cards to:* ***Leo Records, The Cottage, 6, Anerley Hill, London SE19 2AA.***
E-mail: leorec@atlas.co.uk website: http://www.atlas.co.uk/leorecords/

plays alto with frenetic relish and a whirling devotion to invention. Snow, who made the film *New York Eye And Ear Control*, is a revelation (to me anyway), his unfailingly detailed configurations are, it becomes clear as the CD proceeds, the foundation for everything else that occurs on an outstanding release.
Declan O' Driscoll

Gilbert Isbin, Solo Works
(Jazz Halo TS 003 CD)
Gary Smith, Forgotten Room With Chairs
(FMR CD52-V0698 CD)
Robert Fripp, The Gates Of Paradise
(Discipline Global Mobile DGM9608 CD)
Isbin presents 13 short improvisations played on classical guitar and 'prepared' classical guitar. His busy, often breakneck, style makes for difficult listening. How to catch all the nuances and twists in the playing? This listener found himself 'blurring' the pieces, at times abandoning careful listening, grateful attention only returning when a slight *rallentando* was spotted. Against this, Isbin's preparations were most welcome, transforming his playing into what my unfocused listening heard as a guitar and marimba duet.

My problem with the Gary Smith recording began by reading the sleevenotes first. Self-consciously eclectic and hyperbolic in tone, citing guitarists Derek Bailey (of course), Lee Ranaldo and Thurston Moore (yawn) and Jerry Garcia (come on!) as points of comparison. One track is described as "an extended rumination on Ozzy's (Black Sabbath's Osbourne) throatgurgling" and there's even a claim that another improvisation is a tribute to Ozzy's first label, Vertigo — uh?! Proof is in the listening, so the Osbourne track is merely sub-metal bluster without the dynamics or the technique, and the Vertigo piece is, well, more of the same. Smith's dominant technique is fingered glissando and after two tracks one is heartily sick of it. This isn't improvisation, it's mucking about. All in all, archetypal bedroom improv — self-indulgent and directionless.

An axis through, say, King Crimson's noisy **Poseidon** track, through Fripp and Eno's 'An Index Of Metals', if projected a further 20 years would lead to **The Gates Of Paradise**. That is to say, all three pieces are concerned with density and dissonance yet, above all, grace. If **A Blessing Of Tears** (Fripp's threnody for his mother) intimately externalised grief, then this set of soundscapes externalises religiosity ('Grace'?) on a cosmic scale. That such work can come from a single, simple guitarist is far from expected — yet knowing that, we can hear an intimacy within the spiritual power only barely contained by the four sections of this piece. It is curious — though not unexpected — that Fripp's soundscape improvisations are hardly considered amongst the London improv coterie of the LMC and *Resonance*, but that's their loss. Of the three titles here Fripp's is beyond doubt the most adventurous, inspiring and moving. (*Jazz Halo, c/o Jos Demol, Groenhovestraat 38, B-8820 Torhout, Belgium / FMR, 10 Baddow Road, Chelmsford, Essex CM2 0DG, England / Discipline Global Mobile, P.O. Box 1533, Salisbury, Wiltshire SP5 5ER, England*)
Chris Atton

Fred Van Hove, Flux
(Potlatch P 2398, 2CDs)
Lois Svard, Other Places
(Lovely Music, LCD 3052 CD)
John Cage, Music Of Changes
(Lovely Music LCD2053 CD)
The Van Hove set is exhausting. Two concert improvisations adding up to an hour and a half of mostly frenetic, bludgeoning solo piano. Occasional respite comes with some delicate inside-the-piano scrapings, but then it's back to the frenetic thundering. John Corbett's liner notes draw an analogy with prize fighters; apt, if unfortunate, though he doesn't mention the obvious victim in all of this: the listener. Maybe I've lost my ears for this style, but I don't see myself listening to this more than once. One for fans of Cecil Taylor (and, I suppose, of Van Hove).

After which, Lois Svard's recording of pieces for solo piano by three American contemporary composers came as blessed relief. Perhaps too much relief, as much of this borders on the dreaded New Age. Elodie Lauten's 'Variations On The Orange Cycle', developed from transcribed improvisations, resembles early Harold Budd at its outset, but is saved by a rhapsodic urgency in the second half. Jerry Hunt's single-movement work lays out a progression of chordal tremolos that is counterpointed by the soft jangle of bells

EMANEM

COMPACT DISCS OF UNADULTERATED NEW MUSIC
FOR PEOPLE WHO LIKE NEW MUSIC UNADULTERATED

4001 **DEREK BAILEY** • DOMESTIC & PUBLIC PIECES (1975-7) *solo guitar*
4002 **EVAN PARKER & PAUL LYTTON** • THREE OTHER STORIES (1971-4)
4003 **SME** • FACE TO FACE (1973) *John Stevens & Trevor Watts*
4004 **STEVE LACY** • WEAL & WOE (1972-3) *solo & with*
Steve Potts, Irene Aebi, Kent Carter & Oliver Johnson
4005 **SME** • SUMMER 1967 *John Stevens & Evan Parker + Peter Kowald*
4006 **ANTHONY BRAXTON & DEREK BAILEY** • FIRST DUO CONCERT (1974)
4007 **PAUL RUTHERFORD & PAUL ROGERS** • ROGUES (1988)
4008 **SME** • HOT & COLD HEROES (1980/91) *John Stevens, Nigel Coombes & Roger Smith*
4009 **EVAN PARKER & PAUL LYTTON** • TWO OCTOBERS (1972-5)
4010 **JOHN RUSSELL & ROGER TURNER** • BIRTHDAYS (1996)
4011 **JOHN CARTER & BOBBY BRADFORD** • TANDEM 1 (1982)
4012 **JOHN CARTER & BOBBY BRADFORD** • TANDEM 2 (1979/82)
4013 **DEREK BAILEY** • LACE (1989) *solo guitar*
4014 **ROGER SMITH** • UNEXPECTED TURNS (1993-6) *solo guitar*
4015 **SME (SPONTANEOUS MUSIC ENSEMBLE)** • QUINTESSENCE 1 (1973-4)
4016 **SME (SPONTANEOUS MUSIC ENSEMBLE)** • QUINTESSENCE 2 (1973-4)
both with John Stevens, Trevor Watts, Kent Carter, Derek Bailey & Evan Parker
4017 **NIGEL COOMBES & STEVE BERESFORD** • TWO TO TANGLE (1997)
4018 **PAUL RUTHERFORD & ISKRA 1912** • SEQUENCES 72 & 73 (1972-4)
with Bailey, Guy, Nicols, Oxley, Parker, Riley, Watts, Wheeler, Winstone and others
4019 **PAUL RUTHERFORD** • THE GENTLE HARM OF THE BOURGEOISIE (1974)
4020 **SME** • WITHDRAWAL (1966-7) *Stevens, Watts, Bailey, Guy, Parker, Rutherford, Wheeler*
4021 **LOL COXHILL & VERYAN WESTON** • BOUNDLESS (1998)
4022 **EVAN PARKER / BARRY GUY / PAUL LYTTON** • AT THE VORTEX (1996)
4023 **SPONTANEOUS MUSIC ORCHESTRA** • FOR YOU TO SHARE (1970)
John Stevens & Trevor Watts and unknown others
4024 **STEVE LACY** • SAXOPHONE SPECIAL + (1973-4)
with E Parker, S Potts, T Watts, D Bailey, M Waisvisz, K Carter & J Stevens
4025 **PHIL MINTON** • A DOUGHNUT IN BOTH HANDS (1975-82) *solo voice*
4026 **ROTTOR** • THE FIRST FULL TURN (1998)
Paul Rutherford, Julie Tippett, Keith Tippett & Paul Rogers
4027 **DEREK BAILEY** • FAIRLY EARLY - WITH POSTSCRIPTS (1971-98)
mostly solo guitar, but also with A Braxton and K Carter & J Stevens
4028 **VERYAN WESTON / JOHN EDWARDS / MARK SANDERS** • MERCURY CONCERT 1998
4029 **JOHN BUTCHER / PHIL DURRANT / JOHN RUSSELL** • THE SCENIC ROUTE (1998)
4030 **EVAN PARKER** • WATERLOO 1985 *with Paul Lytton, Paul Rutherford & Hans Schneider*
4031 **SME (SPONTANEOUS MUSIC ENSEMBLE)** • LOW PROFILE (1977/84/88)
John Stevens, Nigel Coombes, Roger Smith & Colin Wood
4032 **ROGER SMITH** • EXTENDED PLAYS (1993-7) *solo guitar & with Neil Metcalfe*

MARTIN DAVIDSON 3 BITTACY RISE LONDON NW7 2HH ENGLAND
fax: +44 181 371 8710 *website:* http://members.aol.com/EmanemDisc/
Distributed in Britain by HARMONIA MUNDI

round the performer's wrists. Kyle Gann's 'Desert Sonata' is the most stylistically eclectic, drawing on Native American forms and the experimental work of Ives and Nancarrow. There is an unexpected delicacy here, given his strong Nancarrow influence (Gyle is the author of a key study of Nancarrow); the closing passages of the sonata's first movement are in a stereotypical Nancarrowesque time signature (41/16, it says here), yet flow as rhapsodically as Lauten's rhythmically clearer work. All the pieces are superbly interpreted by Svard.

Given that 'interpretation' is a tough proposition for a chance-composed piece such as 'Music Of Changes'; given that 'workmanlike' or 'artisanal' sounds patronising; given that 'expressivity' is utterly inappropriate; what is left to inform a reader about a recording such as this? What judgements are appropriate? The recording quality is very fine; Jospeh Kubera (piano) is clearly committed to Cage's work and his virtuosity is not in doubt. To my knowledge, Kubera's recording is only one of two currently available (the other being Herbert Henck's on Wergo). This is an exemplary recording. (*Lovely Music, 10 Beach Street, New York, NY 10012, USA*)

Chris Atton

Dreamtime, Zen Fish
(Slam SLAMCD232 CD)
Elton Dean's Newsense, Elton Dean's Newsense
(Slam SLAMCD 229 CD)
Paul Dunmall Octet, Bebop Starburst
(Cuneiform Rune 112 CD)

Making a return to jazz roots seems to be the order of the day in free jazz circles. Dreamtime have been one of the most vigorous and exciting of British free jazz ensembles for many years but strangely this is only their second release. The first, **Bunny Up** (1984), doesn't really capture the passion with which they play live, **Zen Fish** on the other hand goes a long way to putting this right. The influence of South African music is felt throughout much of the excellent written material. The solos of all the frontline, Gary Curson, Jim Dvorak and Nick Evans, are filled with passion and are often, frankly, thrilling. Keith Tippett's angular rhythmic work in accompaniment, allied with Le Baigue's solid pulse and Bellatalla's inventive basslines, give this music a forward drive which is quite irresistible.

Both Dean and Dunmall have chosen to go back to jazz for their materials for their large ensembles, but each approaches the tradition in a different way. Dean, in his updating of his classic 70s group Ninesense, writes tightly constructed arrangements which provide the focus for the music making. Between these, he intersperses either semi-composed or entirely improvised pieces of a more abstract nature. There is a control and reflective air to this music which is all too rare in free jazz and the result is something of a breath of fresh air. Of particular note is the trombone trio of Annie Whitehead, Roswell Rudd and Paul Rutherford who provide us with just over eight minutes of pure magic [*and congratulations to the Slam label which is 10 years-old this year — Ed*].

Dunmall's music is less tightly orchestrated but is no less controlled. Written material flows freely into improvisations and yet the structure subtly exerts its control on soloists, at times reigning them back and at others allowing them complete freedom. Soloists provide the focus for this music and, as you might expect, are of a very high quality. However, special mention must be made of relative newcomer trumpeter Gethin Liddington whose mellifluous lines act as excellent contrast to the more earthy quality of Dunmall and Simon Picard's tenor solos. These recordings show that British free jazz is not only healthy but positively thriving, and you will be hard pressed to find three more entertaining and stimulating recordings this year. (*Slam, 3 Thesiger Road, Abingdon, Oxon OX14 2DX, England / Cuneiform Records, P.O. Box 8427, Silver Spring, MD 20907-8427, USA*)

Bruce Coates

DeChellis/Tomasic/Nakatani Trio, Real Time
(Sachimay SCA 9343 CD)
Ivo Perelman, Brazilian Watercolour
(Leo CD LR 266 CD)
Brasserie Trio, Musique Mecanique
(Leo CD LR 269 CD)

Improvised music whether good or bad (and how that judgement is reached is a separate debate) cannot avoid having all the evidence of it's own production on show. The process of explicating the music, is the music. The doubts, the risks, the growth towards another realm of meaning beyond

BRUCE'S FINGERS

Contemporary, improvised, experimental and difficult musics
16 years of independent releases

SHIFTS - Pangæa

Minimalist but impressive guitar & electronics opus • Elsie & Jack EAJ 002 (CD £11.00)
Frans de Waard; guitar, tape machine, P.T. device. 1997 (44 mins.)
"A monstrous document of heavyweight sonic dispruption." David Keenan THE WIRE

PAUL HESSION - Giant Soft Drum Set

The long-awaited Hession solo album • Polkaville P-VILLE 001 (CD £11.00)
Paul Hession; percussion. 1986-1996 (38 mins.)

VARIOUS ARTISTS - elsieandjackandchair

Electronics/noise compilation; awesome sounds intelligently used • Elsie & Jack EAJ 001 (CD £11.00)
Artists include: Crawlunit, Shifts, Rapoon, Totemplow, Füxa, Brume, Monera & Mlehst. 1997 (72 mins.)
"A powerful industrial abrasive" David Keenan THE WIRE

HESSION/WILKINSON/FELL + MORRIS - Registered Firm

The renowned trio in collaboration with the hero of new jazz guitar • Incus CD33 (CD £11.00)
Alan Wilkinson; saxes/Joe Morris; gtr/Simon H. Fell; db/Paul Hession; drumset. 1998 (53 mins.)
"Spontaneous music of a scorching and unrelenting intensity . . . . . conversational music of the most intuitive eloquence . . . . . unquenchable energy . . . . . There probably isn't such a thing as state-of-the-art free music, but as a term of convenient endearment, it's close enough." John Fordham THE GUARDIAN/"Altogether splendid stuff." Barry Witherden THE WIRE

MARTIN ARCHER/SIMON H. FELL - Pure Water Construction

Electroacoustic suite based on solo improvisations by 5 leading musicians • Discus 11 CD (CD £11.00)
performers include Martin Archer, Charlie Collins, Robin Hayward, Stefan Jaworzyn, Rhodri Davies, Chris Burn, Simon H. Fell & Gino Robair. 1998 (72 mins.)
"An exciting and skilful combination of improvised music and electroacoustic technique, realised with the benefit of modern digital sound processing technology. The elaborate methods of sound-sculpting used on this recording demonstrate the care and attention of the organisers, and should win full marks for ingenuity, innovation and inspiration. Every track is a modernist gem of mournful, elegiac, deeply moving instrumental music." Ed Pinsent THE SOUND PROJECTOR/"Keeping the integrity of each performance, they have transformed it into an impossibly sophisticated composition; a result which would be nigh-on impossible, anyway, using either composition or improvisation alone. A beautiful, well-played, conceptually rich disk which comes highly recommended." Richard Cochrane MUSINGS

IST - Ghost Notes

Improvisations and new composed music for string trio • BF 28 (CD £11.00)
Rhodri Davies; harp/Mark Wastell; 'cello/Simon H. Fell; double bass. 1998 (65 mins.)
"Here, at last, is a full-blooded recording of IST's very full-blooded music. Regular visitors to Musings will be aware of Simon H Fell's apparent inability to produce anything less than top-quality music these days, and his two contributions here are thoughtful, well-played vehicles for improvisation which are no longer even in the same hemisphere as the themes-and-solos model. Fell has been an important figure in British free jazz/experimental music for a while now, and Davies and Wastell look to be inexorably rising to meet him. The trio they form is unique and uncompromising; this is both their most accomplished and their most accessible recording to date." Richard Cochrane MUSINGS

quantity discounts:

3 x CDs = £27.50 • 5 x CDs = £44.00

ALL PRICES INCLUDE POSTAGE & PACKING FOR EUROPE
OUTSIDE EUROPE please add £1.00 per item

BRUCE'S FINGERS, P.O. BOX 57, HAVERHILL, CB9 8RD, U.K.
website: **www.bf-noise.demon.co.uk**
e-mail: **bruces@bf-noise.demon.co.uk**

mere noise are all starkly present. The CD recorded by the trio of Daniel DeChellis/Philip Tomasic/Tatsuya Nakatani has all of these attributes in abundance and is a very fine example of creation in real time (hence, I presume, the title) which can sometimes appear to forestall time. Playing respectively piano, guitar and percussion they take, I would guess, AMM as a structural model to embark on a journey where the co-ordinates are agreed, but they each use a different map. At times there is an almost accidental conjunction, more often they separately construct a layer of sound which can exist on it's own or rebound and resonate with the others. All three play with elaborate extended facility, amassing energy or withdrawing into barely breathing silence. This live recording was an excellent concert of improvised music and as such it might never work as well again.

Tenorist Ivo Perelman is also aware of the glorious music that can transpire when mind and body are fully engaged in a continuous present. On **Brazilian Watercolour** it is his duets with the brilliant pianist Matthew Shipp (which occupy half the CD) that are most engrossing because of the constant shape-shifting and reconfigurations necessitated by Shipp's multi-directional playing — clusters, single notes, hints of melody, rhythmic inflections — which requires great spontaneity and alertness from Perelman. He is never allowed to rely on the slightly formulaic bluster he employs when scampering over the percussion of Guilherme Franco and Cyro Baptista, and the drumming of Rashied Ali. With them he uses either his own sketchy themes or lightweight Brazilian songs which are briskly dispensed with; he is not a man for small talk, delivering immediate, fully charged and joyously overblown reconstructions, which however stressful to the themes never lack melodic development.

Alberto Mandarini (trumpet), Lauro Rossi (trombone) and Carlo Actis Dato are all members of the Italian Instabile Orchestra and their Brasserie Trio has many similarities with the larger unit; simple, often evocative folk-based melodies give way to solos which owe much to the extended linguistic explorations of free improvisation, but deployed with much more direct humour than is usual in that form. The lack of a rhythm instrument means that, for this relatively conservative music of theme-solos-theme, one of the musicians (usually Dato on baritone or Rossi on trombone) takes the bass line while another solos. Their ability to combine great technical facility with wit and enthusiasm gives the music considerable charm. *(Sachimay Records, 8 Webster Street, Medford, MA 02155, USA / Leo Records, The Cottage, 6 Anerley Hill, London SE19 2AA)*

Declan O'Driscoll

Tony Bevan, Three Oranges
(Foghorn Records FOGCDOO1 CD)
Friedemann Graef & Achim Goettert, Saxoridoo
(FMP/OWN-90010 CD)
Steve Lacy, Saxophone Special +
(Emanem 4024 CD)
Rova Saxophone Quartet, Morphological Echo
(Rastacan Records BRD 027 CD)
Saxophones large, medium and small, in various combinations, old and new.

Tony Bevan's **Three Oranges** achieves the notorious distinction of being desirable before one hears a note of the music. A beautiful gatefold sleeve houses a three-inch CD, which will be coveted by vinyl fetishists. Fortunately, the (18 minutes of) music is worthy of the packaging, a short set of bass sax improvisations that are terse and pithy, without an ounce of flab.

Graef and Goettert's **Saxoridoo** consists of two suites, one composed by each player. The two explore a wide range of possibilities in the use of two saxophones — call & response, two independent lines, unison playing, intertwining melodies — and produce a highly melodic end result, between them using bass, baritone, tenor, alto and soprano saxes in almost every conceivable combination. Both players produce exquisite tones throughout, and these are well captured by the recording. This is a highly entertaining album, full of variety.

Saxophone Special + dates from live performances recorded in 1973 and 1974 at the 100 Club and the Wigmore Hall, London. The first date features Lacy and his long-standing sidekick Steve Potts on saxes with Kent Carter on bass, Derek Bailey and John Stevens. The second date again features Lacy, Potts and Bailey, but completes a quartet of saxes with Trevor Watts and Evan Parker,

#101 **Evan Parker - Barry Guy - Paul Lytton** *The Redwood Session*
#102 **Ernie Krivda Trio** Jeff Halsey & Bob Fraser *Sarah's Theme*
#103 **Bobby Zankel Trio** M. Crispell & Newman Baker *Human Flowers*
#104 **Frank Lowe Trio** Tim Flood & Charles Moffett *Bodies & Soul*
#105 **Gregg Bendian Project** Smoker, Golia, Dresser *Counterparts*
#106 **Mark Whitecage Trio** Dominic Duval & Jay Rosen *Free For Once*
#107 **Chris McCann - Billy Pierce Trio** Steve Wallace *Froggin' Around*
#108 **Steve Swell & Chris Kelsey** trombone & soprano sax *Observations*
#109 **Billy Bang Quartet** B. Allen, A. Ando, D. Charles *Spirits Gathering*
#110 **Herb Robertson - Dominic Duval - Jay Rosen** *Sound Implosion*
#111 **Vinny Golia and Ken Filiano** *The Art of Negotiation*
#112 **Luther Thomas Quartet** Ted Daniel, W. Morris, D. Charles *BAG'in It*
#113 **Sonny Simmons Trio** Michael Marcus, Chas. Moffett *Transcendence*
#114 **Paul Lytton 4tet** Wachsmann, Robertson, Duval *Balance of Trade*
#115 **Joe McPhee Quartet** Lowe, Prentice, Moffett *Legend Street 1*
#116 **Steve Swell 4tet** feat. **R. Rudd** Ken Filiano, L. Grassi *Out and About*
#117 **David White 5** Pomonarev, Armacost, Hill, Okudaira *Object Relations*
#118 **Sonny Simmons 4** M. Marcus, Steve Neil, C. Moffett *Judgment Day*
#119 **Mark Whitecage 4tet** T. Ulrich, D. Duval, J. Rosen *Caged No More*
#120 **Joe McPhee and David Prentice** *Inside Out*
#121 **Kevin Norton Trio** Geo. Cartwright, M. Dresser *Integrated Variables*
#122 **Joseph Scianni - Dominic Duval - Jay Rosen** *Big Onion*
#123 **Lou Grassi Saxtet** Ruddick, Johnston, Kelsey, Hofstra *Quick Wits*
#124 **Odean Pope Trio** Tyrone Brown and Craig McIver *Collective Voices*
#125 **Lee Shaw Trio** Mike DeMicco and Rich Syracuse *Essence*
#126 **Ivo Perelman Trio** Dominic Duval and Jay Rosen *Slaves of Job*
#127 **Mike Bisio and Joe McPhee** bass & tenor *Wiggle Fingers*
#128 **Marc Edwards Trio** S. Mateen, Hill Greene *Red Sprites & Blue Jets*
#129 **Paul Smoker - Vinny Golia 4** Ken Filiano, Phil Haynes *Halloween '96*
#130 **Joseph Scianni** solo piano *Night People*
#131 **Bobby Zankel 5tet** Swana, Carrott, Brown, Peterson *Prayer & Action*
#132 **Joe McPhee 4tet** D. Prentice, F. Lowe, C. Moffett *Legend Street 2*
#133 **Roswell Rudd Trio** Greg Millar, J. Bacon *Unheard Herbie Nichols 1*
#134 **Ivo Perelman Trio and Rory Stuart** Duval & Rosen *Revelation*
#135 **Brandon Evans Quartet** *Elliptical Transfigurations*
#136 **John Gunther Trio** Leo Huppert and Jay Rosen *Permission Granted*
#137 **Dominic Duval and Jay Rosen** bass & drums *The Wedding Band*
#138 **Frank Lowe Trio** Steve Neil and Anders Griffen *Vision Blue*
#139 **Chris Kelsey Trio** Dominic Duval & Ed Ware *Ingenious Gentleman...*
#140 **Zusaan Kali Fasteau - Noah Howard - Bobby Few** *Expatriate Kin*
#141 **D. Duval's String Ens.** Hwang, Ulrich, Whitecage *State of the Art*
#142 **Jon Hazilla and Saxabone** *Form & Function*
#143 **Khan Jamal** Taylor, Crockett, McIver, Vinson *Percussion & Strings*
#144 **Bruce Eisenbeil Trio** Rob Brown and Lou Grassi *Nine Wings*
#145 **Luther Thomas Trio** Kelvyn Bell, Ronnie Burrage *Saxcrobatic Fanatic*

Creative Improvised Music Projects

adventuresome music in audiophile sound

CIMP

CIMP, Cadence Building, Redwood, New York 13679
Phone: (315) 287 2852 Fax: (315) 287 2852
cimp@cadencebuilding.com www.cadencebuilding.com

In the U.K., CIMP is distributed by IMPETUS
Ph: 185 181 0808 Fax: 185 181 0809

#146 **Roswell Rudd Trio** G. Millar, John Bacon *Unheard Herbie Nichols 2*
#147 **Claude Lawrence Trio** Wilber Morris and Denis Charles *Presenting*
#148 **Glenn Spearman - John Heward Group** Cauley, Prentice, Duval *th*
#149 **Steve Swell 4tet** M. Whitecage, D. Duval, J. Rosen *Moons of Jupiter*
#150 **Kahil El'Zabar Ritual Trio** Ari Brown, M. Favors *Jitterbug Junction*
#151 **David Bindman Trio** Joe Fonda and Kevin Norton *Imaginings*
#152 **Ahmed Abdullah's Diaspora** Carlos Ward, etc. *Dedication*
#153 **Elliott Levin 4tet** A. Ando, D. Duval, D. Charles *Motion of Emotion*
#154 **Tyrone Hill 4tet** feat. **Marshall Allen** Oettel, Celestial *Out of the Box*
#155 **M. Whitecage 4tet & J. Scianni Trio** Ulrich, Duval, Rosen *3 + 4 = 5*
#156 **Lou Grassi's PoBand** Robertson, Robinson, Swell, Morris *Mo'Po*
#157 **M. Whitecage's Other 4tet** Sabir Mateen, etc. *Consensual Tension*
#158 **Arthur Blythe and David Eyges** alto & elec. cello *Today's Blues*
#159 **Frode Gjerstad 4tet** Bradford, Morris, Baker *Through the Woods*
#160 **Thomas Borgmann Trio + Brötzmann** Morris,Charles *Stalker Songs*
#161 **Rob Brown - Lou Grassi 4** Tsahar, Lightcap *Scratching the Surface*
#162 **Joseph Scianni** duets: Whitecage, Ulrich, Duval, Rosen *Moon Flower*
#163 **John Gunther's Axis Mundi** Miles, Huppert, Rosen *Healing Song*
#164 **Chris Dahlgren - Briggan Krauss - Jay Rosen** *Resonance Impeders*
#165 **Andrew Cheshire Trio** Duval & Rosen *Relax, Keep The Tension...*
#166 **Ehran Elisha Ens.** Bindman, Campbell, Bardfeld, Morris *The Kicker*
#167 **Ethnic Heritage Ens.:** El'Zabar, Dawkins, Bowie, Atu *Papa's Bounce*
#168 **David White 5tet** Armacost, Garzone, Lockhart, Dudli *Double Double*
#169 **Bob Magnuson and Lou Grassi** tenor and drums *Creative Catalysts*
#170 **Pucci Amanda Jhones** Jazz vocalist w/ensemble *Wild Is the Wind*
#171 **Marshall Allen 4tet** feat. **Mark Whitecage** *Mark N Marshall Monday*
#172 **Charlie Kohlhase Quintet** *Dancing On My Bedpost*
#173 **Kowald - McPhee - Smoker - Whitecage - etc.** *CIMPhonia '98 Pt. 1*
#174 **Kalaparush Maurice McIntyre Trio** Logan, Ak'Laff *Dream of - - -*
#175 **Yuko Fujiyama's String Ensemble** T. Ulrich & Mark Feldman *Tag*
#176 **John Gunther's Axis Mundi** R. Miles, R. Thomas *Above Not Below*
#177 **Hugh Ragin and Marc Sabatella** trumpet & piano *Gallery*
#178 **Kowald - Smoker - McPhee - Whitecage - etc.** *CIMPhonia '98 Pt. 2*
#179 **Michael Bisio and Joe McPhee** *Zebulon*
#180 **Marshall Allen 4tet** feat. **Mark Whitecage** *Mark N Marshall Tuesday*
#181 **Glenn Spearman & Dominic Duval** *Working The Elements*
#182 **Burton Greene - Wilber Morris - Lou Grassi** *Throptics*
#183 **Joe McPhee - Dominic Duval - Jay Rosen** *Watermelon Suites*
#184 **Steve Swell Trio** Will Connell & Lou Grassi *Atmospheels*
#185 **Joe Fiedler - Ben Koen - Ed Ware** *110 Bridge Street*
#186 **Paul Smoker Quartet** Ulrich, Salerno, Rosen *Standard Deviation*
#187 **Patrick Brennan & Lisle Ellis** *Saunters, Walks, Ambles*
#188 **Borgmann - Morris - Nicholson** *BMN Trio - See What We're Sayin'?*
#189 **John Carlson, E. Hipp, S. McGloin, S. Neumann** *Free Range Rat*
#190 **Ori KaplanTrio** Geoff Mann, Tom Abbs *Realms*

and also adds Michel Waisvisz on synthesizer. As with other recent Lacy re-releases (such as **Scratching the Seventies/Dreams** on Saravah, and **Weal & Woe** on Emanem) this provides an interesting historical perspective on the veteran saxophonist, helping to fill in the 70s, not his best documented period. However, its interest is mainly historical, not least because the synthesizer sticks out like a sore thumb. Anyone interested in Lacy should consider several dozen albums before this one.

One of the lasting legacies of the sax quartet featured on **Saxophone Special** + has been the subsequent proliferation of saxophone quartets (World Saxophone Quartet, British Saxophone Quartet, 29th Street Saxophone Quartet, Your Neighbourhood Sax Quartet). Rova are one of the longest lasting and innovative of the breed (and one of the more imaginatively named!). With an unswerving commitment to individual and collective improvisation, they rarely fall back on easy crowd-pleasing devices such as r 'n' b style riffing. Most of **Morphological Echo** consists of one composition, 'Maintaining The Web Under Less Than Obvious Circumstances', the exact shape of which is different each time it is played, in ways determined by set rules and signals chosen on the spot. Confused? Me too! Suffice to say that it gives the music a jagged, unpredictable quality. (*Foghorn Records, 2 Yew Tree Cottages, Manor Road, Rowsham, Bucks HP22 4Q5, England / Rastacan Records, P.O. Box 3073, San Leandro, CA 94578-3073, USA*)
John Eyles

Jim O'Rourke/Zeena Parkins/Toshinori Kondo/ David Shea/DJ Low/Dirk Wachtelaer, Fear No Fall (Lowlands Low 011 CD)
Various Artists, Birmingham Improv Festival Recordings 96 (TransMuseq no number CD)
O'Rourke has recently been receiving justified acclaim in the mainstream press for **Eureka** his exquisite album of pop songs. Here he is found in the company of a peerless group of American and European improvisors who perform in a variety of combinations. The music is culled from over seven hours of material recorded during the 1997 Klapstuk festival in Leuven, Belgium. This is an eclectic mix of musical materials which ranges from traditional improvisational dissonance through dance music and Reggae to almost kitsch pop song-like accompaniments. Many improvisors would ensure that the listener shared a knowing ironic smile at the use of such disparate elements but here they are woven together with a genuine affection and delight. Shea and O'Rourke's duo of electric guitar and Jew's harp combines simple repetitive melody with rhythmic insistence which defies the odds in its beauty and inventiveness. Use of sampling and radio is well judged and words or phrases take on musical and sonic meanings beyond the literal. The only sextet improvisation manages to combine a huge variety of musical material into a cohesive and logical statement which might be said to form a manifesto in music for their improvising. Call it 'plunderphonics', 'remixology' or whatever, this is quite simply sublime music making. More, please.

The compilation from Birmingham, Alabama's festival is less successful, containing as it does (and as you might expect) music of wildly variable quality. This *Readers Digest* approach to the documentation of a festival is often unsuccessful but does provide a fascinating insight into a range of improvisational techniques being practised in America. There are some highlights, however, and the venture is justified by a dense and captivating improvisation from the ever excellent percussionist Gino Robair with guitarist Davey Williams, violist LaDonna Smith and cellist Boris Rayskin, and a passionate and involving cello solo from Craig Hutgen. A low point on the CD is marked by the appearance of an obviously confused and distressed dog which howls at the use of electronic sounds. The musicians egged on by roars of approval and amusement from the audience continue in this manner appearing to take delight in the dog's vocalese. My own dog has a similar distaste for contemporary music (reacting particularly badly to Tom Waits and Beefheart) and although this is perhaps not a case for the RSPCA, it is not something that should be encouraged. This aside, there is enough of interest to make it a valuable document, and a CD that opens with the offer of free grilled cheese can't be all bad. (*Lowlands, Hoornstraat 6, 2000 Antwerp, Belgium / TransMuseq Records, 1705 12th Street South, Birmingham, AL 35205, USA*)
Bruce Coates

O.*O*. DISCS

DEFINITIVE
MORTON FELDMAN

EXPERIMENTAL
JOHN CAGE

IMPROVISATION
DEREK BAILEY

POST-MINIMAL
ROBERT ASHLEY

VIDEO
PHILL NIBLOCK JERRY HUNT

RARE ASIAN IMPORTS
AKI TAKAHASHI

UNCATEGORIZABLE
ACT OF FINDING, Joseph CELLI, Alvin CURRAN, Robert DICK
David FIRST, Joan LA BARBARA, Ken FIELD, Eleanor HOVDA
Orlando GARCIA, Malcolm GOLDSTEIN, Steve GORN, Shelley HIRSCH
Fred HO, Arthur JARVINEN, Jin Hi KIM, Ulrich KRIEGER, Elodie LAUTEN
George LEWIS, Chris MANN, Pauline OLIVEROS, Neil ROLNICK
Ned ROTHENBERG, Frederic RZEWSKI, Stuart SAUNDERS SMITH
Kazue SAWAI, Jeff SONG, Yuji TAKAHASHI, Matt TURNER
Lois VIERK, Jan WILLIAMS, ZEITGEIST...

CALL OR SEND FOR A FREE CATALOG

O.*O*. Discs

261 GROOVERS AVENUE, BLACK ROCK, CT 06605, USA
VOICE: 203-367-7917 FAX: 203-333-0603
http: //www.hear.com/o.o./

Robert Marcel Lepage/Martin Tétreault, Callas: la diva et le vinyle (Ambiances Magnétiques AM 059 CD)
René Lussier/Martin Tétreault, Dur Noyeau Dur (Ambiances Magnétiques AM 057 CD)
David Watson/Hideki Kato, Bit Part Actor (Braille 014 CD)

The 15 pieces on **la diva et le vinyle** combine clarinet and record player in an affectionate excavation of the recorded works of Maria Callas. Lepage's clarinet executes slow, melancholic curlicues against the locked grooves, speeded-up and slowed-down worn records, and general rough-house vinyl fetishism of Tétreault. It's billed as a collision between new and old, composed and improvised, opera and sound art, but the distinctions collapse into one another: it's the sounds recorded decades ago, put through Tétreault's sonic shredder, that grab the attention. Callas' voice was once described as midway between clarinet and oboe, but I found Lepage's undeniably graceful contributions went nowhere special, hovering and undulating in the air between my ears. Tétreault's poignant collages, on the other hand, combining Callas with coarse swatches of sound proved far more thought-provoking listening.

The abstract guitarism of René Lussier proves a better foil to Tétreault's repertoire of textured sounds. In fact Lussier often gets a long way from the 'musical' in the course of the collaboration. He plays both acoustic and electric guitars and is particularly impressive exploiting the tonal range of the former. His suggestive harmonics and strangulated lines bring a desiccated lyricism to bear on work which is always pushing in the direction of noise. Tétreault uses a broader set of sounds than on the Callas album, coming across at times like a kind of lo-fi real-time sampler. There's a terrific scratchiness to the noises the two make: even when they rub each other up the wrong way it feels right.

David Watson and Hideki Kato's **Bit Part Actor** is a group improvisation, recorded with Sydney musicians while the guitarist was on tour with Ikue Mori. For me there was a stumbling block in the form of the vocal improvisations of Amanda Stewart — a blind spot about this kind of voice work maybe, but it felt that her frayed and stuttery hiss-splutter-squawk obstructed the work of the other performers. Also appearing are Jim Denley and Rik Rue. Denley's flute-playing, all drags and smears of sound, is extraordinary and Rue's tapes and samples combine well with Watson's scratchy guitar. Mori brings her habitually liberating open rhythmic feel to the pieces. It's an appealing, twitchy piece of work. The tracks are brief: there are 20 in all, and Watson and Kato seem to have intervened considerably in the course of digital editing. (*Ambiances Magnétiques, 4580 Avenue de Lorimier, Montréal, Québec, Canada, H2H 2B5 / Braille Records, P.O. Box 11-116, Wellington, New Zealand; or David Watson, Box 38, Peter Stuyvesant Stn, New York, NY10009, USA*)

Will Montgomery

Mujician, Colours Fulfilled (Cuneiform Rune 102 CD)
Paul Rogers Quintet, Time Of Brightness (Rare Music RM027 CD)
What We Live, Never Was (Black Saint 120169-2 CD)
What We Live, Quintet For A Day (New World Records 80533-2 CD)

Mujician just get better and better. Their fourth album, **Colours Fulfilled**, is their most coherent, inventive, fulfilled and fulfilling to date — recommendation enough for those of you familiar with their past work. The album consists of four pieces that form an integrated whole, with two long central sections dominating. Although there are times when the spotlight falls upon individual instrumental contributions (for instance the end of 'Part 3', which gives prominence to Paul Dunmall on clarinet, in a very moving contribution), the dominant feeling is of continual collective improvisation. Frequently, all four players contribute equally to a tumult of music which is so rich in detail that to concentrate on any one player takes attention away from the totality. The overall effect is hugely satisfying and richly repays repeated listening. I am not one for hyperbole, but this album is a triumph, a masterpiece.

Because Keith Tippett originally used the name 'Mujician' for solo projects, he tends to be regarded as the band's notional leader, despite the equality of the four members' contributions. **Time Of Brightness** is fascinating because it is like a control

SLAM

SLAMCD 232 "Zen Fish" by Dreamtime.

Nick Evans trombone, Jim Dvorak trumpet, pocket trumpet and flutes, Gary Curson alto sax, Keith Tippett piano, woodblocks, pebble and maraccas, Roberto Bellatalla bass, Jim LeBaigue drums. 'A marvellous album featuring some major figures in British jazz and Improv....Great compositions and fine soloists make this album of the year material' Andy Hamilton, The Wire. Recorded London 1998.

and now.....

SLAMCD 504 "This isn't Sex" Eric Mingus & Jim Dvorak.

15 tracks on life, its frustrations, and its acceptance according to Mingus, mostly spoken, sometimes sung, with a bass sounding as big as his father's. Dvorak never sounded better, a great combination, brilliantly recorded in Katz's Kitchen, January 1999.

SLAM CDs are distributed in UK by Cadillac and Impetus.
Watch out for our new Website:
http://members.aol.com/slamprods
- where you can browse our full catalogue.

Mail order: £12 for 1 CD, £9 each for 2 or more, including post.
From -

SLAM Productions, 3 Thesiger Road, Abingdon OX14 2DX.
Fax/Tel: 01235 529012 email: slamprods @aol.com

group, Mujician without Tippett. Paul Rogers retains himself, Dunmall and Tony Levin from Mujician but substitutes Sophia Domancich for Tippett. All compositions are credited to Rogers alone. Almost inevitably, this albums suffers by comparison with **Colours Fulfilled**; Domancich is not as imposing a presence as Tippett; there is not the same balancing of the four elements; there are more featured solos, but often the music loses momentum to accommodate them. Above all, I wanted Rogers' magnificent bass playing to be featured more prominently. He is too democratic a leader, and undersells his playing as a result. This is only a qualified success.

The albums by the Bay Area trio What We Live prompt similar musings on personnel and their time together. Lisle Ellis on bass, Larry Ochs on saxes and Don Robinson on drums are now unambiguously known collectively as What We Live, rather than Ellis being credited as leader. As a threesome on **Never Was** (an album title as elliptical as its track titles 'Were', 'Will Be', 'As Is' and 'Ever After'), they have a coherence and unity of purpose that reveal their years of playing together. Boundaries between composition and improvisation are undetectable, so seamless is the whole. As the obvious solo voice, Ochs' sax commands most attention. However, the bass and drums are equal partners, not just support. As Art Lange's sleevenotes perceptively comment: "It's easy to think of three musicians as a triangle. These three form a circle."

On **Quintet For A Day** the trio are joined by guest trumpeters Dave Douglas and Wadada Leo Smith, both fine players. As the title indicates, this was a one-off session when Douglas and Smith were both gigging in the Bay Area. Despite the quality of the trumpeters' contributions and interactions, it sounds like what it is — a group plus guests. In the end, there really is no substitute for group members playing together. Practice makes perfect! (*Rare Music, Asterton Hall Farm, Lydbury North, Shropshire 5Y7 8BH, England / New World Records, 701 Seventh Avenue, New York, NY 10036-1596, USA*) **R**

John Eyles

MOLE JAZZ

311 GRAY'S INN ROAD
LONDON WC1X 8PX
TEL: 0171 278 8623
FAX: 0171 833 1029
e-mail: Jazz@molejazz.co.uk
Website: http//www.molejazz.co.uk

WE KEEP THE LARGEST STOCKS OF JAZZ & NEW MUSIC CDs/CASSETTES/LPs IN THE COUNTRY. WE ARE ALSO MAIL ORDER SPECIALISTS — UK AND WORLDWIDE. WE ACCEPT ALL MAJOR CREDIT CARDS. FOR A FREE COPY OF OUR LATEST MAIL ORDER LIST, PLEASE CONTACT US AT THE ABOVE ADDRESS.

TRAVELS OF THE SPIDER

POGUS 21015-2

ELECTRO-ACOUSTIC MUSIC FROM ARGENTINA

MARTÍN ALEJANDRO FUMAROLA • ALEJANDRO IGLESIAS-ROSSI

TEODORO CROMBERG • RICARDO DAL FARRA • DANIEL SCHACHTER

"This CD is one of the best I've ever received. All the compositions are in different styles, and the common feature is very high quality music"
—YURI KASPAROV, DIRECTOR OF THE MOSCOW CONTEMPORARY MUSIC ENSEMBLE

Pauline Oliveros completed *Beautiful Soop* (1966) and *Alien Bog* (1967) utilizing the original Buchla Box 100 series created for the Tape Music Center by Don Buchla and her tape delay system. "I was deeply impressed by the sounds from the frog pond outside the studio window at Mills. I loved the accompaniment as I worked on my pieces. Though I never recorded the frogs I was of course influenced by their music."

PAULINE OLIVEROS

ALIEN BOG / BEAUTIFUL SOOP

POGUS 21012-2

POGUS

USA - $14 per disc. International - $16 per disc. Prices include postage.
Pogus Productions 50 Ayr Road, Chester NY 10918-2409 USA
email: pogal@frontiernet.net

RUBBERNECK 25

Special Issue

You've heard the CD reissues... Now read the only in-depth document on the legendary Joe Harriott and his pathbreaking quintet

Joe Harriott: Forgotten Father of European Free Jazz

Edited by **Chris Blackford**

Essays by **Roger Cotterrell TE Martin, Chris Blackford Jack Cooke and Joe Harriott**

"an informative and valuable publication"
Linton Chiswick (*The Wire*)

£3.50 (UK); £5.00 (other countries)
UK cheques payable to **Rubberneck.**
Overseas readers please just send an English £5.00 note.
Price includes postage.

A Fistful of Doughnuts

Phil Minton solo

After a gap of nearly 20 years the doyen of vocal improv has released a second solo album.

Phil Minton, A Doughnut In Both Hands: Solo Singing 1975-1982 (Emanem 4025 CD)
Phil Minton, A Doughnut In One Hand (FMP CD 91 CD)

The solo vocal improv album is still a rarity, yet arguably the most intimate and direct expression of the art of the improvisor. After all, what could be more intimate and direct than a lone performer singing without instrumental accompaniment to an audience. British singer Phil Minton (born 1940) has been doing this for over 20 years and is pre-eminent in this strand of improv. Since the mid-60s, the former Torquay chorister has performed in Mike Westbrook jazz bands, eclectic Lindsay Cooper ensembles, and numerous smaller groupings with the likes of Roger Turner, Veryan Weston, John Butcher, Erhard Hirt and John Russell, though is perhaps nowhere more radical, difficult and endearing than in a solo context.

A Doughnut In Both Hands, his debut solo LP, was originally issued by Fred Frith's Rift label in 1981, and has recently been reissued by Emanem with nearly 20 minutes of previously unissued material, including two memorable interpretations of Lou Glandfield's poem *Psalm Of Evolution*. Minton's earthy mix of abstract vocalising and occasionally audible words sounds like primeval man's first linguistic eruptions; strangely moving they are, too. The other improvisations here are not textually orientated. 'Wood Song One' has an almost sacred ambience, close to plainchant, while

photo: Dagmar Gebers

the keen tone and decorative phrasing of 'Wood Song Three' suggest a rare (to this listener's ears) excursion into Balkan and possibly Indian vocal territory. 'Blasphemy' is an astonishing example of the physicality of Minton's vocal art, combining Donald Duckisms and high-pitch multiple-voicings (achieved without overdubs) with repulsive snorts and strangulated throaty cries. Don't try this one at home...

According to Martin Davidson's Emanem sleevenotes, Phil Minton's latest solo album, **A Doughnut In One Hand**, was recorded in 1996 not 1998 as stated in the FMP credits. The singer's obsession with dough(nuts) and drainage remains a mystery to me, but both feature prominently in the track titles. Like the debut release, **One Hand** comprises numerous short improvisations; nearly half are under two minutes. However, brevity may well be a structural precondition, as much as an aesthetic preference, given the vocal athleticism required to produce and sustain these startling effects. 'Dough Song 1' and 'Three Lies' have Minton literally gulping in the air between high-speed streams of babble akin to a demented auctioneer or horseracing commentator; whereas 'Dough Song 2', 'Tip Head 1' and 'Tip Head 2' seem to eliminate the human emotional element in pursuit of extreme textures alive with micro-sonic nuances. Repeat hearings reveal the depth of Minton's extraordinary achievement. **R**

Chris Blackford

ShortCuts

Reviewed by
Chris Blackford

Dominic Duval with the C.T. String Quartet, *The Navigator* (Leo CD LR 257 CD); **Hans Burgener/Barre Phillips/Martin Schütz**, *Heat Transfer* (For 4 Ears CD 929 CD); **Joëlle Léandre/ William Parker**, *Contrabasses* (Leo CD LR 261 CD) Mindful of but never hidebound by the august classical string quartet tradition, US double bassist Dominic Duval, Tomas Ulrich (cello), Jason Hwang (violin) and Ron Lawrence (viola) present a state of the art of the improv string quartet (the "C.T." in their name refers to Cecil Taylor, also the CD's dedicatee).

'Terra Plane' sets out their versicoloured sound palette; from fleeting lyricism and brittle pizzicato, to squeaky-door *sul ponticello* — conventional and extended playing techniques enjoy a vibrant and surprising coexistence. Plus, real-time speed-of-thought combinations of pitched tones and sounds of indefinite pitch enable a thrilling textural interplay beyond the ken of the most adventurous of notation-based composers. 'Havoc' is a brief but formidable avalanche of lacerating strokes, followed by the East European folk influences of 'Eventide'; violin and viola conjure the melodic dance-like swoops and yelps, while the larger strings provide the robust percussive rhythms. In contrast, tracks like 'Allure' and 'Reverence' explore a sombre, vestigial romanticism; the latter with an uncredited pianist who coaxes harp-like sonorities from its interior. Nearly an hour of supremely focused improvising, with the Quartet's cohesion and unity of purpose never in doubt.

From a quartet to a string trio, comprising leading Swiss improvisors Hans Burgener (violin) and Martin Schütz (cello) with veteran American double bassist Barre Phillips. Their first recording, **Looking Out Our Window** (For 4 Ears, 1992) included three lengthy improvisations, but only one piece on 1998's **Heat Transfer** clocks in at over 10 minutes. Excellent close-up sound quality ensures that all the sinewy detail and snappy, percussive attack of this trio's improvising are faithfully conveyed; Phillips' gigantic stabs and slabs of sound positively leap out at you. Yet, for all their forthright impact, few of these pieces possess the C.T. String Quartet's marvellous sense of structural shape and sustained drama. Only subtly paced 'Shadow Movement' and 'La Leur du Son' really stand out as especially atmospheric with their delicate arco shading, drone-like undercurrents and suitably bizarre vocalising.

And from a trio to a string duo — the double basses of French improvisor and chamber avant-classical performer Jöelle Léandre (left channel), and US free jazzer William Parker (right channel). A good idea to retain the inter-track applause which affirms the presence of an alert, appreciative audience. And the spark which ignites this stirring improv dialogue burns brightly at the place where melody meets abstract momentum; or, perhaps the melody is in the momentum. First duet contrasts Léandre's driving arco graininess with Parker's thickly-stranded pizzicato; and for the second she embellishes similar arco textures with wordless vocals, creating a spirited mix of tribal chant and operatic soprano. Parker's solo improvisation sets up a fierce and forceful tension between scabrous bowing and percussive left-hand clouts; Léandre's solo bristles with high-grade sandpaper coarseness and spiky splinters, accompanied by her gasps and sighs. Two more magnificent duets make up the disc, and fine recording quality captures the whining, grinding hysteria of the upper registers and rich, dark tang of the lower frequencies, where cocoa solids are 70% minimum. (*Leo Records, The Cottage, 6 Anerley Hill, London SE19 2AA / For 4 Ears, Steinechtweg 16, CH-4452 Itingen, Switzerland*)

Graham Halliwell & Simon H Fell, *9 Points In Ascent* (Bruce's Fingers BF 24 CD) With a track listing that reads like the index of a minimalist art catalogue, British alto saxophonist Graham Halliwell and double bassist Simon H Fell make their duo debut on CD. But it's Fell's authoritative, full-bodied bass playing that first grips the attention, and the recording's clarity does justice to the breadth of his imagination — seamless transitions from the rhythmic to the percussive, to guitar-like strums and dramatic finger rubs

are all part of the expressive lexicon he draws upon for 'In The Presence Of The Heavy Point'. A duo CD with Barry Guy (on Bruce's or Maya) would be most welcome.

Although a less experienced improvisor than his duo partner, Halliwell displays admirable composure and resourcefulness, especially in the alto's upper register, producing intriguing 'aquatic' and windswept sounds on 'Free Wave-like Line With Accent'; the frequent delicacy of his playing is reminiscent of John Butcher, and like Fell he's quick to sense a balladic mood taking shape. A confident and engaging rapport throughout. (*Bruce's Fingers, P.O. Box 57, Haverhill, Suffolk CB9 8RD, England*)

Machine For Making Sense, *Dissect The Body* (Split Records CD6 CD) This is the third CD by the Anglo-Australian 5-piece, Machine For Making Sense, compiled from improv sessions and live recordings (1997-98). Chris Mann, one of their two wonderful wordsmiths, was unavailable this time, but the remaining quartet of Jim Denley, Rik Rue, Amanda Stewart (the other wordsmith) and Stevie Wishart, are joined by guests Satsuki Odamura (koto), Trey Spruance (synth) and vocalist Jamie Ludbrook. Minus Mann, this album is less text orientated than previous, though certainly no less challenging.

Like a Jackson Pollock canvas there's exciting tension between fast-moving density and patches of calm reflection; the latter supplied by Denley's flutes, Odamura's koto and Wishart's hurdy-gurdy drone with their airy Oriental and arcane Early Music timbres. Struggling to remember clearly or measure the passage of time, much less predict the future flow, the mind focuses on the vivid *nowness* of sounds, on their rich physicality and vertical structure, and on the shape of their transformation into new clusters, textures and colours. MFMS are making some of the most inventive, demanding and bewildering improv around. (*Split Records, P.O. Box 445, Potts Point, 2011 Sydney, Australia*)

Ulrich Krieger, *Walls Of Sound* (O.O. Discs 0032); **Seth Josel**, *Go Guitars* (O.O. Discs 0036) Two discs which showcase a laminar approach to composition. **Walls Of Sound** features German saxophonist Ulrich Krieger's performances of works by US composers James Tenney, John Cage, Joseph Celli and Phill Niblock. Tenney's 26-minute 'Saxony' (1978) predominantly calls for continuous tones, drones and slight variations in pitch and timbre. The layers of soprano, alto, tenor, baritone, plus digital delay, sound like a harmonium, or electric guitars, or sometimes a synthesizer, though mid-way through an agitated, dissonant phase even suggests the colours of Japanese gagaku. Cage's 'Four5' (1991) has the same saxes multiplied by five, totalling 20 multitracked layers. These thick gauze-like textures are surprisingly light, and at times the piece has a meditative, devotional quality. Scalar repetitions are the basis of Celli's 'Video Sax' (1993), where sopranino and bass saxes create a broader spectrum of pitch relationships; the micro-structural density yields some swirling rhythms as the pace picks up. Each work displays a number of imaginative less familiar approaches to contemporary saxophony, with barely a trace of jazz-influenced playing. But the CD closes with Niblock's immensely atmospheric piece, 'Didjeridoos and Don'ts' (1992), for live and taped didjeridoos with its huge, cavernous drones heavy with primordial energy.

As the title suggests, **Go Guitars** is all about guitars — layers of them, electric not acoustic. American Seth Josel performs pieces by the aforementioned Tenney, Niblock and Cage, plus Lois V Vierk, as well as two of his own compositions. Electric bass supplements six electric guitars on Tenney's 'Septet' (1981), underpinning their lighter ascending progressions and hypnotic, zither-like colours. Vierk's 'Go Guitars' (1981) involves some amazing note-bending, building to an intense last few minutes where five guitars swoop and swarm like angry insects. Niblock's half-hour 'Guitar too, for four' (1996) couldn't be more different; its subtle and majestic interplay of expansive drones, vibrations, difference tones and minute variations in pitch (shades of Scelsi) disorientate the mind's capacity to differentiate between movement and stasis. Ironically, Josel's (probably improvised) two pieces for single guitar, plus a cartload of FX, are the least

satisfying, unleashing ceaseless distortion and near Heavy Metal riffing, but without the crafted nuances of the other works. The pointillistic tranquillity of Cage's 'Five' provides a fitting conclusion to an engrossing collection. (*O.O. Discs, 261 Groovers Avenue, Black Rock, CT 06605, USA*)

David Moss, *Time Stories* (Intakt CD054 CD); **Peter Hammill**, *Typical* (Fie FIE9119 2CDs); **Chris Newman**, *New Songs Of Social Conscience/Six Sick Songs/London* (Review Records rere 185 CD) An original improv vocalist and percussionist, David Moss (see **Rubberneck 13**) is surprisingly under-recorded; no more than half a dozen CDs during the 90s, to my knowledge. The 22 duets on **Time Stories** were recorded over two days in Switzerland in 1997 with seven collaborators. Five *a cappella* pieces with Phil Minton focus on extreme texture making, often cohering in the lowest register, though '16 Abstract Tons' hears Moss in rhythmic auctioneer mode. Catherine Jauniaux's light and lithe tessitura brings back poignant folksong from a land we don't yet know, while duets with Koichi Makigami abound in beautifully judged absurdist vocal rhythms and overtone drones. Heiner Goebbels' jazz piano and Moss' echoic vocals and elusive percussives are broodingly paced and, like the two Hans Peter Kuhn pieces, are constructed from studio manipulated duo/solo improv material. Duets with Frank Schulte and Christian Marclay include similar atmospheric soundscape qualities, but are achieved in real-time. It's a magnificent CD, filled with the mystery and wonder of extraordinary soundworlds.

After the sheer physicality of the human voice as it invariably appears in improv, vocalists in other genres often sound tame and tepid. Maverick British rock singer-songwriter, Peter Hammill, is a notable exception. **Typical** (his first collection of live solo performances, recorded 1992) highlights the strenuous physicality, subtle theatricality of his vocal style, and like earlier live releases this one displays an eagerness to reconfigure studio recordings.

Accompanied 'only' by his piano and guitar playing, PH's hugely expressive voice is, as he remarks in his illuminating sleevenotes, "free to roam" — from vulnerable whisper to tumultuous roar. Mind you, the pianistics burst forth as a highly individual and potent force in their own right, bristling with staccato dissonances, sudden eruptions and florid fingering — all unexpectedly evident on these versions of 'Our Oyster' and 'Shell'. Likewise 'Ophelia', here transformed into a *tour de force* of extreme dramatic and dynamic contrasts, and probably right for an *a cappella* treatment, too. But it's the monumental attack of 'Traintime' and 'The Future Now' that brings events to a breathtaking climax. Over two hours of emotionally intense music, **Typical** is one of the great rock vocal albums of the 90s.

Somewhere between lieder and lunacy you'll find Chris Newman's **New Songs...** which I very nearly hastily dismissed out of hand, but happily gave another chance, mainly on the strength of Michael Finnissy's authoritative presence at the piano. Former student of music-theatre with Mauricio Kagel, Newman has absorbed much of his teacher's enthusiasm for provocative comedy and anti-virtuosic performance. His glorious low-grade vocals spin stream-of-consciousness tales of "nothing special". Vulgar, tragicomic and banal episodes which, after a few hearings, begin to acquire a bizarre, ugly beauty, propelled by deceptively simple, yet devilishly catchy, melodies. Sleeve photography is memorably murky, too. (*Intakt Records, P.O. Box 468, CH 8024 Zürich, Switzerland / Fie! Records, 1 Walcot Gate, Bath BA1 5UG, England / Review Records, No Mans Land, Strassmannstr 33, D-10249 Berlin, Germany*)

Michel Doneda, *Anatomie Des Clefs* (Potlatch P 598 CD) After hearing an advance tape of these three stunning, lengthy improvisations, I offered to write the sleevenotes. So, suffice it to say here, if Michel Doneda's last solo CD, **Eclipses** (Poil, 1994), was about an interaction with an unusual location, **Anatomie**'s more introspective sense of place is the soprano sax itself, and how his exceptional subtlety focuses attention not only on the extraordinary sounds ejected from the bell, but on the multitude of tremulous split tones cradled within the conical body of the instrument. Surely the most poetic saxophonist on the planet. (*potlatch@worldnet.fr*) **R**

Special Issues

Rubberneck 19
Turning The Musical Table:
Improvisation In Britain 1965-1990
by Nick Couldry
"As a critic, Couldry's judgements are shrewd." Ben Watson (*The Wire*)
"This is a valuable and thought-provoking piece of writing..." Clive Bell (*Resonance*)

Rubberneck 21
Fiction Issue #2
short fiction by
Louise Petts (B-Shops For The Poor)
Nick Didkovsky (Doctor Nerve)
Rob Henke (Doctor Nerve)
Gavin Salisbury

Rubberneck 25
Joe Harriott: Forgotten Father
Of European Free Jazz
Edited by **Chris Blackford**
Essays by **Roger Cotterrell, TE Martin**
Chris Blackford, Jack Cooke and Joe Harriott
"an informative and valuable publication"
Linton Chiswick (*The Wire*)

£3.50 per issue (UK)
£5.00 per issue (other countries)
Price includes postage.
UK cheques payable to **Rubberneck**.
Overseas readers please just send an English £5.00/£10.00 banknote(s).

Back Issues

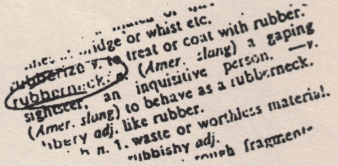
Rubberneck 4 The Fall; Stan Tracey (pt 2) Michael Nyman; That Petrol Emotion
Rubberneck 5 Evan Parker; John Surman Iain Banks; Chris Cutler — OUT OF PRINT
Rubberneck 6 Jan Garbarek; John Herbert; Fiction 'Phil Ochs & Elvis Presley' (Chris Cutler)
Rubberneck 7 Jon Hassell; John Cooper Clarke Sudan Diary; Fiction
Rubberneck 8 Paul Rogers; Fred Thelonious Baker Pier Paolo Pasolini; Fiction
Rubberneck 9 *Company*: Derek Bailey; Vanessa Mackness; Yves Robert; Alexander Balanescu Paul Lovens; Pat Thomas — OUT OF PRINT
Rubberneck 10/11 Peter Hammill; Jamie Muir Stephan Micus; Improview; Videophile; Prime Cuts
Rubberneck 12 Alfred 23 Harth; Conspiracy New Music from Russia; Soviet Cinema
Rubberneck 13 David Moss; Sylvia Hallett John Butcher; Jean Cocteau
Rubberneck 14 *Fiction Issue #1* Jamie Muir; Lawrence Upton; Chris Blackford
Rubberneck 15 Sun Ra; John Russell; Pat Thomas Simon H Fell (pt 1); Clive Bell
Rubberneck 16 Hans Reichel; Martin Archer; Chris Burn; Frank Zappa; Gentle Giant; F W Murnau
Rubberneck 17 Michel Doneda; Jim Denley Philipp Wachsmann; Simon H Fell (pt 2)
Rubberneck 18 John Stevens; Emily Bezar; Jin Hi Kim & Joseph Celli; Howard Riley; Victor Sjöström
Rubberneck 20 Biota; Tim Hodgkinson; Green Room Doctor Nerve; Lol Coxhill; Walerian Borowczyk
Rubberneck 22 B-Shops; Elton Dean; Hal Rammel Hugh Davies; Third Ear Band; Jean Painlevé
Rubberneck 23 King Crimson; Joe Maneri; Max Eastley; David Jackson; Comus; Benjamin Christensen
Rubberneck 24 Annick Nozati; Gary Smith; Alva Dallas Simpson; Simon H Fell (pt 3); Robert Ashley Ladislaw Starewicz
Rubberneck 26 Pierre Favre; Rova Saxophone Quartet Johannes Bergmark; Sakis Papadimitriou; Phil Durrant; Catherine Deneuve
Rubberneck 27 5uu's; Raymond Strid; John Butcher Roger Smith; Miklós Rózsa
Rubberneck 28 Barry Guy/LJCO; Vladimir Miller/MCO; Simon H Fell (pt 4); Martin Klapper; Carlo Gesualdo; Brothers Quay

£1.75 per issue (UK)
£2.50 per issue (Overseas)
Price includes postage.
Cheques/Eurocheques & Postal Orders payable to **Rubberneck**. All overseas cheques drawn on a UK bank, please! English banknotes are also acceptable.
Back Issues *cannot* be exchanged for IRCs.

Next Issue

To receive **Rubberneck 30**, planned for December 1999, please send a large 38p SAE (UK); or a large self-addressed envelope and 2 IRCs (EC countries)/3 IRCs (elsewhere)

Rubberneck, 21 Denham Drive, Basingstoke, Hampshire RG22 6LT, England


...idge or whist etc.
treat or coat with rubber.
(Amer. slang) a gaping
inquisitive person. —v.
(Amer. slang) to behave as a rubberneck.
...ibbery adj. like rubber.
...h n. 1. waste or worthless material.
...ubbishy adj.

...short ideas repeated
Massage the brain...
Robert Ashley, 1979